WHITE AND SOUTHERN FASHIONS

VOGUE

JANUARY 15, 1913
PRICE 25 CENTS
THE VOGUE COMPANY



THE SILENT

Waverley

ELECTRIC

Ideal Town Car

For Man or Woman to Own and Drive

The impressive elegance and spacious comfort of the luxurious limousine, combined with the ease of control, simplicity, silence and reliable trouble-proof service of Waverley electrics.

Ample speed and mileage for all city and suburban needs and steady uninterrupted power that carries you over any road and up any hill.

Qualities which result in the *ideal car for everyone's use—the most convenient town car for all the family.*

The Silent Waverley Limousine-Five

Full View Ahead

Waverley drop sill construction permits of a perfectly balanced body lower by six inches than any other high-grade electric, swung on full elliptic springs, insuring easy riding under all conditions, saving tires and increasing mileage, while protecting your car from racking bumps and jars.

Upholstery fabrics are imported, finish superb, all fittings the finest to be had

Left hand door in front of driver's seat. 40 cells lead battery. Ironclad or 60 cells Edison at extra price. Price complete $3500.

Write for the Silent Waverley Electric Year Book, just off the press, a wonderfully beautiful production which illustrates and describes the Limousine-Five, the new Limousine-Four, together with the Waverley pleasure car line.

Free on request, as is our commercial car catalog, showing models ranging from a light delivery wagon to a 5-ton truck; address

THE WAVERLEY COMPANY, - 174 S. East Street, Indianapolis, Ind.

Chicago Branch, 2425 Michigan Avenue — New York Branch, 1784 Broadway



















The world's greatest artists make records only for the Victor

The world's greatest artists! Caruso, Melba, Tetrazzini, and others who have for years charmed enthusiastic audiences, and whose names are known in every home.

The world's greatest artists! New comers in the field of American opera—Titta Ruffo and Frieda Hempel who have scored great successes abroad, and whose voices were heard on Victor Records before these artists ever appeared in America.

The world's greatest artists! Journet, Jadlowker, and others who will not return to America this season; Michailowa, Battistini, Huguet, and Paoli, who have not yet appeared in America; and Sembrich, Plançon, and Patti who have retired from the operatic stage.

And there are even artists who are no longer among the living—Tamagno and Gilibert—whose voices are preserved for all time on Victor Records, the living evidence of their greatness.

The world's greatest artists—universally acknowledged the foremost exponents of the operatic art—all brought to you on the Victor to sing for you in your own home the masterpieces of the great composers.

Any Victor dealer in any city in the world will gladly play any music you wish to hear and demonstrate to you the wonderful Victor-Victrola.

Victor-Victrolas $15 to $200. Victors $10 to $100. Your dealer will arrange terms to suit your convenience, if desired.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors.







Victor



New Victor Records are on sale at all dealers on the 28th of each month



Annual Sale

Women's Crepe de Chine Underwear

No. 22—*"Parfait" Crepe de Chine Petticoat.* Colors: White, pink, light blue or maize, trimmed with Van Dyke Points of Val Lace, medallions of Crepe de Chine, with ruffle of Val lace and ribbon flower; all lengths.....*Value* $7.50 **5.95**

No. 24—*"Parfait" Crepe de Chine Petticoat,* in white, pink, light blue or maize, trimmed with insertions of shadow lace in pointed effect, finished with ruffle of lace and chiffon buds; all lengths. *Value* $9.75 **6.95**

No. 26—*"Parfait" Crepe de Chine Petticoat,* in white, pink, light blue or maize, plaited ruffles of point d'esprit net; finished with satin buds veiled with net, ribbon rosette; all lengths.....*Value* $9.75 **7.95**

No. 28—*"Parfait" Gown of Crepe de Chine,* in white, pink or light blue, kimona sleeve model made with square neck trimmed with fine Val lace in square effect, ribbon bow; 14, 15 and 16-inch neck..*Value* $9.75 **6.95**

No. 30—*Crepe de Chine Gown,* in white pink, or light blue, kimona sleeve model, neck V shape front and back, trimmed with insertions of crochet and Val lace; 14, 15 and 16-inch neck.....*Value* $6.95 **4.50**

No. 32—*Combination of Crepe de Chine,* in white, pink or light blue (Corset Cover and Drawer), Corset Cover made without shoulder strap, suitable for evening dress; daintily trimmed with shadow lace and ribbon through net banding; close fitting drawer trimmed to match; 32 to 44 bust. *Value* $8.95 **5.95**

No. 34—*"Parfait" Empire Gown of Crepe de Chine,* in white, pink or light blue; yoke front and back, and sleeves made of dainty shadow lace lined with chiffon, trimmed with ribbon quilling; 14, 15 and 16-inch neck.....*Value* $9.75 **6.95**

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK



Annual Sale

Women's "Parfait" Lingerie Underwear

No. 36—*Real Lace-trimmed "Parfait" Gown* of Sheer Batiste, real Irish lace yoke, ribbon drawn through lace, kimona sleeve model; 14, 15 and 16-inch neck. *Value* $2.45. **1.75**

No. 38—*"Parfait" Close Fitting Combination* (Corset Cover and Drawer) of fine Nainsook, trimmed with edging of real thread lace, hand-embroidered dots, ribbon drawn through lace, 32 to 44 bust....*Value* $3.50 **2.65**

No. 40—*"Parfait" Close Fitting Combination* of fine Batiste, Corset Cover of Val lace and fine embroidery with ribbon drawn through; Drawer trimmed with Val lace and insertion to match, ribbon bows; 32 to 44 bust.....*Value* $4.95 **3.75**

No. 42—*"Parfait" Gown,* kimona model of sheer batiste, hand-embroidered dots, finely tucked and trimmed with edging and insertions of Val lace and ribbon drawn through beading.....*Value* $3.50 **2.45**

No. 44—*"Parfait" Empire Gown,* of sheer batiste, yoke and sleeves formed of fine shadow lace, and fine embroidery insertions, with ribbon drawn through embroidery, daintily trimmed with ribbon bows; 14, 15 and 16-inch neck. *Value* $4.95 **3.95**

No. 46—*"Parfait" Close Fitting Petticoat,* of fine white Persian lawn, trimmed with English Eyelet embroidery, ribbon drawn through beading, ribbon flowers; all lengths..... *Value* $2.95 **1.95**

No. 48—*"Parfait" Close Clinging Petticoat,* of fine white Persian lawn, flouncing of dotted embroidery, edged with Val lace, slashed at side, ribbon bows, all lengths. *Value* $2.50 **1.75**

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK.

"Onyx" TRADE MARK Hosiery

Silk



"Life is full of lessons
They must be lived to learn them"

—Emerson.

The lesson that "ONYX" Hosiery has carried to the people is one of Service, Value and Quality.

The people have learned to look for *All That Is Best* in the "ONYX" Brand, and have not looked in vain.

Just as sure as the Dawn of the New Day, just so sure can you be that "ONYX" Hosiery will never lower its present High Standard.

There are New and Worthy Styles shown for Spring, 1913.

For Women

No. 251—Women's "ONYX" Pure Thread Silk with Lisle Sole and Lisle Garter Top—Black and all colors—A wonderful value, the utmost obtainable at **$1.00**

No. 498—"ONYX" Pure Thread Silk—Black and all colors—29 inches long—Extra "Wyde" Elastic Top. SILK LISLE SOLE and "Garter Top" prevent running ladders, strengthen heels and toes. **$1.50**

No. 106—Women's "ONYX" Pure Thread Silk—the extraordinary value—best made in America—Every possible shade—Black, white and all leading colors—Every pair guaranteed. **$2.00**

For Men

No. 215—Men's "ONYX" Silk, in black and the following colors: Tan, navy, helio, purple, green, cadet, Burgundy, slate and wine. "Doublex" Heel and Toe and High Spliced Heel—Extraordinarily durable. **50c per pair**

No. 515—Men's "ONYX" Pure Silk, in black and all colors—"Dub-l" Lisle Sole and High Spliced Heel—Best for the money. **$1.00 per pair**

No. 620—Men's "ONYX" Pure Silk, in black and colors—Lisle Lined Sole and High Spliced Heel—Best for the money. **$1.50 per pair**

Sold at the quality shops. If your dealer cannot supply you, write to Department 1.

Wholesale **Lord & Taylor** *New York*

DAINTY EXCLUSIVE MODELS OF CREPE DE CHINE

LINGERIE REDUCED IN PRICE FOR THE JAN. SALE



Number Forty-four

Number Forty-four—Cover and drawer combination; crepe de chine, special lace trimmed. Special, $3.95

Number Forty—Crepe de chine night robe, of fancy dotted net and lace medallions, trimmed with chiffon rose buds. Special, $8.75.

Number Forty-two—Crepe de chine attractive "V" neck model, back and front of Valenciennes lace. Special, $6.95



Number Forty-two



Number Forty







Number Forty-three

Number Forty-three—Crepe de chine Raglan model, with Irish Picot edge and insertions. Special, $4.50

Number Forty-five—Very new. "Princess Slip" of crepe de chine. Empire model trimmed with fine net and linen Cluny edge and ribbon. Has fine net ruffle. Special, $5.95

Number Forty-one—Combination of crepe de chine, empire model with Galoon ribbon and Valenciennes trimmed. Special, $6.95

Number Forty-five

Number Forty-one

BONWIT TELLER & COMPANY ORIGINATED CREPE DE CHINE UNDERWEAR, AND WERE THE FIRST STORE TO POPULARIZE IT. THE MODELS SHOWN HERE ARE REDUCED FOR THE MONTH OF JANUARY, AND WILL BE SENT POST PAID IN RESPONSE TO EACH ORDER RECEIVED

BONWIT TELLER & COMPANY

FIFTH AVENUE, NEW YORK

Paris:
42 Rue de Paradis

Philadelphia:
13th and Chestnut Sts.

A. D. Burgesser & Co.



"Hawthorne" 458. *Torpedo turban, with sapphire velvet facing for town and motor wear; condor quill mounted in pheasant's breast with yellow centre encircling left side smartly.*

"Neponsit" 407. *Walking hat, of white milan straw, with roll brim—upper face of black velvet, accentuating the new long line. Panache of skeleton feathers in jet mounting.*

"Darwin" 525. *Close-fitting milan hat, velvet facing—with graceful blondine feather trimming.*



"Burton" 468. *White milan, roll brim shape, breasts of coques' plumes, mounted in novel fashion, framing the face with their soft whiteness. White satin crown band.*

If not on sale at your local dealer, write us and we will commend the nearest merchant carrying them.

A. D. BURGESSER & CO. IMPORTERS AND MANUFACTURERS NEW YORK. TRADE MARK

Designed and Introduced by

A. D. Burgesser & Co.

149-151 Fifth Avenue, New York City

Hats for the South



"Yuma" 450. *Alpine shape, fashioned in black straw crown, band of cerise velvet. Double ostrich trimming, showing newest drooping effect.*

"Pinto" 476. *Smart hat of navy hemp for sport in Southern climes. Cocade of coque plumes, with cerise velvet piping.*

"Empress" 464. *New boat-shape hat of ecru hemp for afternoon and dress wear, shaded quills with fancy feather mounting—the crown and upper brim being faced with sapphire velvet.*



"Oakes" 467. *Panama, with curling quills of orange and black beneath the finest of fantasies held by a pheasant's breast.*

Sold by leading dealers throughout United States and Canada.

Designed and Introduced by

A. D. Burgesser & Co.

149-151 Fifth Avenue, New York City

A. D. BURGESSER & CO. IMPORTERS AND MANUFACTURERS NEW YORK. TRADE MARK

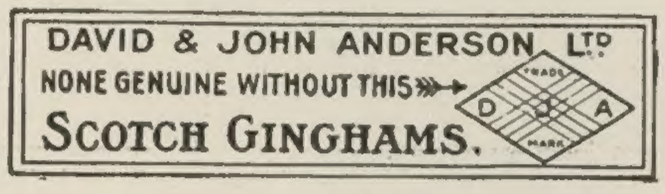
ORIGINAL BEST SCOTCH GINGHAMS

TRADE D J A MARK

Can be obtained at all leading retail stores

AVOID IMITATIONS

Facsimile of label stamped on selvedge of each piece



"VIYELLA"

FLANNEL

New designs for 1913. Viyella can be obtained at all leading retail stores in Plain Colors! Stripes! Plaids!

Facsimile of ticket stamped on every 3½ yards of each piece



AVOID SUBSTITUTES

DOES NOT SHRINK

Shoppers' and Buyers' Guide

A classified list of business concerns which are recommended to the patronage of our readers

Boas, Feathers, etc.

MME. BLOCK. Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs., specialty. Beebee & Shaddle, 38 W. 33 St. Tel. 7537 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

IMPORTED SMOCKED FROCKS Sizes from 6 months to 15 years. Prices reasonable. Order now for Spring. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

BABY SHOP. Dainty hand-made layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, 247 S. 20th St., corner Rittenhouse, Philadelphia, Pa.

Children Outfitted from infancy to 10 years. Original garments at moderate prices. Smocked frocks a specialty. Mail orders. Miss A. Deane, 800 East 173rd St., N. Y. Tel. 3676 Tremont.

MISS MOORE. Our specialties for children are absolutely unique. D'jibba, Hohenzollern, Fauntleroy, Luxembourg and other frocks. Boys to 6, girls to 14 yrs. 421 Boylston St., Boston, Mass.

CHILDREN'S UNIQUE FROCKS. We will call at your home or send sketches designed particularly for your children. Correspondence invited. The Design Shop, 118 E. 28th St., N. Y.

FLEUR-DE-LIS, 1518 Michigan Ave., Chicago, Ill. Baby's Gift. One dress, hand made, beautifully boxed, $10 and up. Our designs are known and esteemed from Maine to California.

Infants' Layettes—Children's Dresses
Stamped ready to embroider and make up. No other patterns necessary.
Hurm Art Shop, 277 Fifth Ave., N. Y.

BABY'S LONG DRESS
Beautifully made, lace tucks, ruffle. Sent prepaid, $8.25. Needlework Dept., Y. W. C. A., 14 W. 45th St., N. Y.

Y. W. C. A. Needlework Department
Smart frocks for children 4 to 14 years. Smocked models from $6.50 up, a specialty. 14 West 45th St., New York. Tel Bryant 7934.

China and Cut Glass

The Furness Animal China. Something new and distinctive in tea and breakfast services. Individual gifts, favors and prizes. The Furness Studio, Carnegie Hall, 154 W. 57th St., N. Y.

JUNGLE FOLK PLATES
Unique service plates illustrating with symbolic designs Kipling's Jungle Books. Artistic coloring. M. B. Jones, 55 West 74th St., New York.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

LOUISE LEWIS, 452 5th Ave., Knox Bldg., N. Y. Special foot massage and all ailments of the feet scientifically treated. Expert Manicures. MA BELLE Toilet Preparations.

One year, (payable in advance, subject to 20% cash discount)..... **$30.00**
One year, (payable monthly, in advance, subject to 5% cash discount). **$50.00**
Single Insertions, (payable in advance, subject to 5% cash discount). **$2.50**
No orders accepted for less than four consecutive insertions.

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.

From

A Former Member of "The Army of the Unprepared"

Mrs. Copeland owns a very prosperous dressmaking establishment at 334 Fifth Avenue. For seven years she has advertised in the "Shoppers' & Buyers' Guide." It is a pleasure to publish in full a letter in which she describes her experience—and incidentally, reveals the greatest secret of successful advertising.

"I am the daughter of a Major General in the United States Army. No one, least of all myself, expected that I should ever have to earn my own living.

I was one of those women who constitute the Army of the Unprepared.

Seven years ago I found myself stranded in New York. My first attempt at self-support was a card under "Shopping Commissioners" in the "Shoppers' & Buyers' Guide."

Before long it occurred to me that New York had no shop which dealt exclusively in smart frocks at reasonable prices.

I supplied the deficiency. That year I sold, through VOGUE, more than a thousand frocks, averaging $16.50 each. My latest move has been to take a large suite of rooms at 334 Fifth Avenue, where I now have twelve assistants.

Advertising has made my business. But—I have learned never to expect immediate returns from any advertisements. I simply put my card in VOGUE and kept it there—kept it when I was ill—kept it all through the panic year—kept it when times were good and when times were bad.

Those who would advertise successfully must learn the great secret of advertising—persistency!"

(Signed) MRS. COPELAND.

We have nothing to add to this letter—yet we would like to reiterate the moral of persistency which Mrs. Copeland has drawn from her own experience. Once you are satisfied that you have found the best magazine or magazines for your advertising, there is only one important rule to obey: Keep advertising!

Cleaning and Dyeing

MME. PAULINE
CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc.
223 W. 14th St., and 115 E. 34th St., N. Y.

LEWANDOS America's Greatest Cleaners and Dyers 284 Boylston Street and 17 Temple Place Boston 557 Fifth Avenue New York 1633 Chestnut Street Philadelphia

LEWANDOS-Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

Cleaning and Dyeing—Cont.

Knickerbocker Cleaning Co.
New York Paris Newport
402 East 31st Street, New York.
High class cleaners and dyers.

LAUNDERING Absolutely by Hand. No garment too delicate or exquisite for us to launder perfectly. Also repairing. Mrs. E. Handschin; 213 E. 61st St., N. Y. Tel. 5278 Plaza.

REAL LACE CLEANING exclusively, also REPAIRING and REMODELING.
F. J. KENNY, 4 E. 46th ST., N Y.
Established 1882.

Corsets

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York.
Telephone, 4882 Greeley.

MME. BINNER
CORSETIERE,
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 West 45th St., New York. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd Street, New York.

GOODWIN
Corsets of every description. Ready to wear from $5. and custom made from $10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Mad. Sq.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 26 West 38th Street, New York. Tel. 4383 Greeley.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city.
Wade Corset Co., 79 E. 130th St., New York.

PEETZ FRONT LACE CORSET
"The Highest Art in Corseting." Ready to wear custom made. Prices $5.50 to $35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

ADELINE DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3308 Greeley.

MME. BARCLAY, MODART, Front Lace Corsets. Also original designs of custom made back laced corsets.
17 East 45th St., N. Y. Tel. 7965 Bryant.

SPIRELLA CORSET SHOP
506 Fifth Avenue, New York.
Telephone 1110 Bryant for Corsetiere service in your own home.

CORSET HOSPITAL Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order $10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B'way, N. Y.

Nu Hip Reducing and Abdominal Support Corset. Maternity Corset. Misses' corsets constructed on hygienic and correct lines for approaching womanhood. Lewis, 18 W. 34th St., N. Y.

Lines and Poise you want at the price you want to pay. La Grecque Corset fitted by expert corsetieres without charge. Van Orden Corset Co., 45 West 34th Street, New York.

CORSETIERES EVERYWHERE will find our Sanitary Specialties for Women a profitable side line. Write for particulars. Sanito Co., 500 Cutler Building, Rochester, New York.

Dancing

ALVIENE High Art Ballet School Aesthetic, Dramatic and Classic dancing, physical development and hygiene. Ladies, children, gentlemen. Corner 23rd Street and 8th Avenue, New York.

BROADWAY DANCING ACADEMY. All styles society, stage dancing taught privately. Specialty dances, Tango Argentine, etc. Private classes all hours. Prof. Saato, 87 St. & B'y, N. Y.

Decorating and Furnishing

JANET MORRIS
Painted Furniture for Country Houses.
65 West 70th Street,
Telephone 4470 Columbus, New York City.

PAINTING AND DECORATING
CHARLES B. COSSE, 136 W. 65th St., N. Y. City or Country. Also general repairs and alterations. Saves you time, money and worry.

"PRESERVED FLOWERS" Keep their freshness—need no water. Have the delicious odor—see descriptions under Specialty Shops. Austro-Hungarian Co., 4 W. 33rd St., N. Y.

"PRESERVED ROSES" Stems 16 inches. USED by NEW YORK'S SMART SET. Varieties Pink—Marchal Niel—Jack—$6.50 doz. X Pd. Austro-Hungarian Co., 4 W. 33rd St., N. Y.

"PRESERVED CARNATIONS" Stems 16 in. Retain cool feel, delicious odor. Varieties pink, day break (white flecked with pink) $3 a doz. X pd. Austro-Hungarian Co., 4 W. 33rd St., N. Y.

FLORAL DECORATIONS.
For All Occasions. Weddings, Dinners, Dances, Parties. Prettiest Novelties in Floral Art. Max Schling, 22 W 59 St., N. Y. Tel. Plaza 1241.

Poillon Pottery. Hand-made tea sets, pictures, plant holders, tree tiles for house and garden. Designs for Japanese flower arrangements a specialty. Miss Phillips, 19 W. 46th St., N. Y.

(*Continued on page* 10)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(*Continued from page 9*)

Delicacies

SUI SIN FA
A pure, delicious Chinese candy that tastes so different and is so good. (Next advertisement tells more.)

SUI SIN FA -Delicious Chinese Candy
Each pound packed in beautiful imported Chinese container and delivered free, $1. Absolutely Pure. Bertha Tanzer, 9 W. 20th Street, New York.

HONEY OF RARE QUALITY and purity. Limited supply. 12 ozs., 40c. 5 & 10 lb. cans, 40c lb., prepaid. Sample 10c. J. R. Maguire, 737 East 12th Street, Brooklyn, N. Y.

Embroidery

MRS. C. H. OTT, 10 West 33rd St., N. Y. Embroidery, Stamping, Stamped Goods, Novelties. Hand made and Embroidered Waists to match suits at special prices.

Employment Agencies

MISS G. H. WHITE, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

MISS BRINKLEY, 507 5th Ave., N.Y. nr. 42d. Tel. 6892 Bry. Supplies governesses, housekeepers, competent household servants, personally investigating references. Inventories taken.

UNIQUE BUREAU of Social and Domestic Needs supplies with guaranteed references, men and maid servants of exceptional ability. Protective Registry. 2708 Broadway, New York.

Entertainers

Character Parties. Games and amusements that please the children. Personal direction or arrangements by mail. Also favors. Miss L. A. Howe, 128 Madison Avenue, New York.

Stormy Day Amusement Packages
For indoor, convalescent, invalid children. Unique, self entertaining, instructive, $2 up. Rhena Pugsley, 449 W. 123rd St., New York.

MARY KELLOGG, Story Dancer, will stage programs of solo and group dances suitable for large charitable entertainments. Particulars gladly sent. Winchester, Massachusetts.

ENTERTAINERS, Children, adults. "Elfin Theatre," with Cinderella, Hansel & Gretel, etc. Progressive Game Parties, Magicians, Dancers, Musicians, Singers. Dean's, 628 5th Ave., N. Y.

MABEL POILLON will manage unique, original entertainments. Sketches written. Plays rehearsed. Costumes provided. Entertainers furnished. 125 E. 70th St., N. Y. Tel. Lenox 2621.

Fancy Dress and Costumes

MASQUERADE COSTUMES
Any period made to measure. To rent or for sale. New ideas for fancy dress balls.
Broadway Costuming Co., 133 W. 48th St., N. Y.

TEXTOR
Costumer for PRIVATE INDIVIDUALS ONLY for ball masque.
164 West 48th St., N. Y. Tel. Bryant, 4335.

A. W. TAMS, Masquerade Costumes. Largest costume plant in United States. For amateur opera, private theatricals. Branch A. W. Tam's Music Library, 1600 Broadway, New York.

Flesh Reduction

Electro-Thermal Reducing Blanket
creates a perspiration all over the body. Takes flesh away without exercise or diet. Circular. Mrs. A. K. Lewison, 105 East 15th St., N. Y.

Reducing Flesh by scientific method—thermo-electric medium and massage. Dieting not essential. Improves general health. Demonstration free. Miss Frye, 21 W. 44th St., N. Y. Bryant 3259.

Furs

FUR REMODELING. Specialty of Renovating Old Fur Garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 25 West 23rd St., N. Y. Phone 1162 Grmcy.

Gowns and Waists

BUSSE GOWNS.
Imported Models. Gowns for all occasions. Evening coats, wraps, etc.
766 Madison Ave., New York. Tel. 3290 Plaza.

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

Gowns and Waists—Cont.

Jean Michel and Louise Michel
Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
22 West 46th Street, N. Y. Tel. 4564 Bryant.

SULLIVAN, Rutland, Vt. Maker of gowns, combining distinction and individuality. Special facilities for distant patrons. References, suggestions, estimates furnished. Prices moderate.

MRS. CLARKE
Imported and to order gowns, blouses and lingerie. Also stock sizes.
182 Madison Ave., near 34th St., New York.

MME. ELISE from Paris.
Dresses for all occasions. Evening coats and evening gowns a specialty. Moderate prices.
112 East 29th Street, N. Y. Tel. 4094 Mad. Sq.

A. and M. STUHLER.
GOWNS FOR ALL OCCASIONS.
Remodeling a specialty. 182 West 88th St., N. Y.
Also 610 Bangs Avenue, Asbury Park, N. J.

MRS. EMILY PRATT GOULD. Richmond Hill, N. Y. A dainty and unusual line of waist and dress patterns, negligees, infants' and boudoir caps. Orders by mail receive prompt attention.

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A detailed catalog profusely illustrating garments for all occasions of dress will be mailed upon request. LANE BRYANT, 25 W. 38th St., N. Y.

Mrs. Wilson's Mending Shop. Formerly with Mrs. Osborn Co. Evening and afternoon gowns. Special prices for remodeling. Trousseaux. 26 E. 28th St., N. Y. Tel. 4563 Mad. Sq.

DE ROHAN FRENCH MODELS. Sample gowns, lingerie gowns below importation prices. Also remodeling done. Imported hats, corsets. Mail orders. 131 W. 69th St., N. Y. Tel. 30 Col.

ARTISTIC DRESSES
Made from your own material.
Unusual remodeling. Reasonable prices.
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Tub suits and skirts in madras, linen, silk and flannels. Oldest established.
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Old gowns of every kind remodeled equal to new. Evening gowns a specialty.
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Tailoring and Dressmaking for Gentlewomen. Every garment built for the individual and finely finished. 810 Arrott Bldg., Pittsburgh, Pa.

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Importers.
Gowns and Fancy Tailoring.
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Gowns to Order. Lingerie.
Special attention to orders from a Distance.
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REBA, N. W. Corner 87th St. & B'way, N.Y., announces January sale of gowns $10 and up, waists $3.75 and up.
Evening and street coats at $15 and up

PAQUIN & FRANCOIS MODEL SUITS
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EDITH THERRY, Gowns, lingerie and negligees. Young ladies' dancing frocks of exclusive designs at $15. Trousseaux a specialty. Mail orders filled. 2172 Broadway. N.Y. Tel. Schuyler 8155

AMY MOERAN
NOVELTIES.
EVENING GOWNS
176 Madison Ave., N. Y.

RENO, GOWNS. Formerly of London, late of Fifth Avenue. Your own material accepted, designed and made up. 606 West 114th St., N. Y., near Riverside Drive. Telephone 6266 Morning.

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Dinner, evening, afternoon and street gowns. Remodeling also done.
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THE LABEL SHOP.
Gowns and Lingerie.
Attractive Styles and Prices.
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28 West 46th Street, N Y.
Tea Gowns, Negligees, Blouses
Boudoir Sets from $25 up.

MADAME JOSEPHINE, INC.
Gowns from $55 up.
We satisfy the most exclusive Class of Trade.
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RAGAN & DAVIS, Gowns—Importers
We make special and individual designs.
Wedding trousseaux and evening gowns a specialty. 4 West 37th St., N. Y. Tel. Greeley 2827.

MRS. SPENCER formerly **LE BOUDOIR**
EVENING GOWNS.
SPECIAL VALUES.
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COLEMAN, INC.
GOWNS.
Prompt, reasonable remodeling.
61 W. 37th St., bet. 5th & B'way. Tel. 4859 Greeley.

K. & E. LARACY, Late of 11 W. 46th St.
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J. Andre, importer of Hair Goods, 140 W. 44th St., N. Y. Specialist in Hair Coloring, Hair dressing, Shampooing, Manicuring, Facial and Scalp Treatments. Building exclusively for ladies.

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SPECIALTY OF MATCHING switches, transformation and toupees through leading importers, assuring satisfaction, saving 20%. Write for particulars. Elizabeth Key Bates, 569 W. 182 St., N.Y.

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The latest hair goods creations of Paris, in light weights, of the best workmanship and in artistic designs. 2365 B'way, N. Y. (corner 86th St.)

WIGS TO RENT for costume parties, tableaux and plays. Face powders to suit your complexion. Make up service. General hair work. Oscar F Bernner, 105 W. 47th St., N. Y.

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A. A. CAMPBELL,
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Hair colored natural shades by an expert. Privacy. Reasonable. Investigate—it will pay.

SIMON'S HAIR SHOP
Ladies' Hair Dresser. Latest Parisian Novelties. Hair and Shell goods. Hair ornaments. Natural white and grey our specialty. 24 E. 59th St., N. Y.

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Diamonds, old Gold and Silver. Worn out gold, platinum, silver BOUGHT. Also diamonds, pearls. Difficult antiques, mesh bags, jewelry repaired. Callmann, appraiser, 47 W. 37th St., N.Y.

SEE FOR YOURSELF
My big stock of jewelry at moderate prices. Goods sent on approval.
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GRACE HAZEN. Fine hand wrought jewelry. Special designs for individuals. Gems, Silver, Gold. Hand beaten silver. Pottery. Baskets. Studio 53, 119 E. 19th St., N. Y.

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SARA HADLEY 9 East 35th St., New York. Antique and Modern Laces. Veils, Shawls, Flouncings, Scarfs, Neckwear and complete sets of Table Linens. Lace for trousseaux a specialty.

MAURICE
Importer of real laces. Retails at wholesale prices—saves you 50%. Write for illustrated catalogue.
398 Fifth Ave., Opposite Tiffany's, New York.

FOR REAL LACES
See our illustrations displayed on page 73 of this same issue.
Maurice, 398 Fifth Avenue, New York.

THE LINGERIE SHOP
Clearance sale during Jan. of designs no longer carried. Catalogue and list of reductions.
Leon P. Bailly, 366 5th Ave., N. Y.

THE LINGERIE SHOP
Retail at wholesale prices. Chemises 75c., Drawers $1.00, Gowns $1.50, Combinations $2.00 up.
Leon P. Bailly, 366 5th Ave., New York.

PENELOPE, 19 East 31st St., New York. Blouses, Dressing Jackets, Neckwear, Italian cut work, embroidery of all kinds, ready made or made to order if desired. Reasonable prices.

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To prevailing styles. 19 years' experience. J. H. Comstock, 286 Fifth Ave., N. Y. Tailored suits from $65 up. Tel. 158 Madison Square.

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Special attention given to one-piece dresses. Tailored suits $55 up. Perfect satisfaction guaranteed. 51 W. 45 St., N. Y. Phone 427 Bryant.

SAUL RENNECK, Ladies' Tailor
Special prices on Misses' winter suits and gowns. Personal attention given to every order.
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TAILOR FOR GENTLEWOMEN.
MAIL ORDERS SOLICITED.
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Correct style for Tourists.
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Creator of chic millinery for gentlewomen.

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$15, $20 and $25 hats for $5.
Wonderful models and values.
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JONAS—MILLINERY—IMPORTER
Large assortment of Hats in French and Original Models at Reduced Prices.
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SAVE SEWING TIME. Send $1 for a Harris Combination Folder, guaranteed to make perfect bias folds, hems and tucks. Booklet free. M. M. Harris, 539 Bienville Street, New Orleans, La.

(*Continued on page 11*)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 10)

Miscellaneous—Cont.

A. W. TAMS MUSIC LIBRARY
Why buy music when you can rent it? Music for amateur operas, church choirs and vocal societies. Send for Catalog. 1600 B'way, N. Y.

You Cannot Appear at Your Best
unless you know the colors best suited to your complexion and type of beauty. Consult Mme. De Nyson, 902 Manhattan Ave., Dayton, O.

Mourning Millinery

HENESEY, MOURNING HATS.
Has removed to
549 Fifth Ave., bet. 45th & 46th Sts., New York.
Correct styles in Bonnets, Toques and Veils.

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Thoroughbred toy Pomeranians; reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburgh, W. Va.

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PHOTOGRAPHS BY EARLE have a charm, a delicacy, a refinement all their own. Beautiful specimens of his work in colors on exhibition. 546 5th Ave., N. Y. Tel. 5521 Bryant.

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435 Fifth Ave., and 402-404 Fifth Ave., N. Y.
The individuality of our photographic portraiture is unquestionable, our guarantee absolute.

THE LILIAN GEORGE STUDIOS
Photographs that combine artistic effect with complete expression of the sitter's individuality. 5 West 58th Street, New York. Tel. 4876 Plaza.

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ARNOLD GENTHE,
Formerly of San Francisco, California. Studio 1 W. 46th St. (Thorley Building), N. Y. Portraits. Photographs in color (Autochrome).

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Specializes in copying and enlarging old family Daguerreotypes, Tintypes; even faded Amateur Prints. Samples at Studio, 5 E. 35th St., N. Y.

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Fine French Colour Prints, gold bronze frames, $5. Genuine Japanese Prints, framed, $10. Send check, leave selection to us. Express prepaid.

MARSALA CO.
Satisfaction guaranteed or money returned. Easy Payment Plan. Illustrated Catalog de luxe on request. 61 West 37th Street, New York.

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OFFICES AND SHOW ROOMS
at very reasonable rates.

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On the greatest thoroughfare in the world. Opposite the Waldorf and new McAlpin Hotels. All shoppers come to this street. 45 W. 34th St.

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Comfortable rooms, private baths, good table. Winter arrangements. Apply to Miss Proudfoot.

13-15 East 54th St., N. Y. Boarding place for fastidious people. Unexcelled residentially. Centrally located. Moderate prices. Element. cuisine, service the best. References. Tel. 7257 Plaza.

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Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burleigh, Canaan, New Hampshire.

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WILLIAM BERNSTEIN. Short Vamp Shoes. (Reg. U.S. Pat. Off.). Originator; creator. Fit, Quality, Style. Send for Booklet "V." Sold at 54 W. 31st St., and 1591 Broadway, N. Y.

SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to EE. Catalog sent free. J. Glassberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

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Newest styles and novelties always in stock. Established 20 years. Write for catalogue No. 2. 1554 Broadway, New York.

Shopping Commissions

New York

Mrs. H. Goodale Abernethy: Shopping Commissions. No charge. 37 Madison Ave., N. Y. 8 Hilgrove Road, South Hampstead, London, N. W. 12 Rue Rennequin, Paris.

MRS. E. F. BASSETT. Do you need rugs, hangings, linens, etc? I know where to purchase for you the best things at cheapest prices. 8 years' experience. 145 W. 105th St., N. Y. Tel.

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Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Specialty of cotillion favors. 112 W. 11th St., N. Y.

MRS. F. N. DAVISON,
Registered Shopper in all lines. Shops for and with Customers. No charge. Correspondence solicited. 225 West 45th Street, New York.

HELEN CURTIS,
96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

MRS. S. D. JOHNSON.
Shops for and with customers without charge. Rush mourning orders a specialty. 347 5th Ave., opposite Waldorf-Astoria. Tel. 2070 Mad. Sq.

Shopping Commis'ns—Cont.

New York

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Shopping Commissions

Cities Other than New York

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Specialty Shops

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DESCRIBES OUR FLOWERS.
READ CAREFULLY.
AUSTRO-HUNGARIAN CO.

CHANGE OF ADDRESS. "PRESERVED FLOWERS." The interest in seeing these is so great it has compelled us to reopen our studio at 4 West 33rd St., N. Y. Austro-Hungarian Co.

"PRESERVED VIOLETS" New to America
They have the look, feel, smell of freshly picked violets. Will last for years. Prettily boxed in generous sized bunches, $2.50 X.Pd.

THE ABOVE IS **AN ABSOLUTE NOVELTY**
"Preserved Violets" are worn by the LEADERS OF FASHION IN NEW YORK.
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ROSES AND CARNATIONS FOR
Your home. Refined. They last. The real feel and odor. Described in this column
Austro-Hungarian Company.

FLORISTS DON'T LIKE US
and why should they?
OUR FLOWERS LAST FOR YEARS.
Austro-Hungarian Company.

BELOW WE MENTION
our truly wonderful
ROSES AND CARNATIONS
for decoration.

"PRESERVED ROSES" Stems 16 inches. USED BY NEW YORK'S SMART SET. Varieties, Jack, Pink, Marchal Neil, $6.50 doz. X. Pd.
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"PRESERVED ROSE WITH BUD"
READY TO PIN on, has the REAL ODOR. Varieties, pink or Marchal Niel. $1.50 X. Pd.
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THE ABOVE MERITS Special Mention.
A truly marvelous rose with bud.
Fashionable New York florists marvel at it.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

SPECIALTY AND CRAFT SHOPS
BE OUR REPRESENTATIVE in your town. "Preserved Flowers." GENEROUS PROFITS.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

CHARMING NOSEGAYS from Vienna.
New York women consider these nosegays as a necessary finishing touch to the costume.
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Three dainty pink June Roses combined with lavender flowers, $1. Express Paid.
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A dozen small Austrian Field Roses in a superb blending of colors—Voguish—$1. Express Paid.
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Petite Crabapple Blossoms, "Cochet Pink," surrounded by heliotrope—Chic—$1. Express Paid.
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"THE BLACK VELVET ROSE is being worn as a corsage ornament with all sorts of costumes by Parisian women." (Fashion note.) $2. X. Pd. Austro-Hungarian Co., 4 W. 33rd St., N.Y.

"PRESERVED ROSEBUDS," $1.50 for three X-Pd. Varieties.—Pink and Marchal Niel. Retain the actual feel and odor. Small, dainty.
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IN DESCRIBING THE ABOVE BUDS, THEY ARE SO WONDERFUL.
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GARDENIAS $2.00 X. Pd.
FROM BOHEMIA. Wonderfully real. Worn with furs. Foliage deserves mention.
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ORCHIDS WITH LILY OF VALLEY
Lavellé variety. $2.50 X.Pd.
Very rare and beautiful.
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THE NEW PARIS RED ROSE
with bud and foliage.
Not a "Preserved" variety. $1.50 X. Pd.
Austro-Hungarian Co., 4 W. 33rd St., N. Y.

IT IS TOO BAD
IF YOU CANNOT VISIT OUR STUDIO AND SEE FOR YOURSELF.
Austro-Hungarian Co., 4 W. 33rd St., N. Y.

LADIES: — Space does not permit us to describe all our wonderful flowers.
WE ARE SORRY.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

(Continued on page 12)

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After April 1st the price of advertising in this department will be increased to $3 per insertion and $66 per year. The present rates are $2.50 and $50. You can retain these present rates throughout 1913—saving 50c. every time your advertisement appears—simply by telling us before April 1st that you expect to use the "Shoppers' & Buyers' Guide" this year.

Write at once for our letter of particulars.

"SHOPPERS' & BUYERS' GUIDE" SERVICE
VOGUE 443 Fourth Avenue New York

Shopping Commis'ns—Cont.

New York

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Purchasing agent. Specialty—household furnishings and trousseaux. Chaperoning. References. 104 West 70th St., N. Y. Tel. 2934 Columbus.

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430 West 118th St., N. Y.
Telephone 3880 Morningside.

MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

CHINATOWN SHOPPING
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MRS. MARY BERGIN
Shopping for and with patrons without charge. References. Correspondence in Spanish if desired. 153 East 18th St., N. Y. Tel. 6223 Gramercy.

ZELINA SANFORD
General Shopping. Mail orders or with you. No charge. Circular.
3920 B'way, N. Y. Tel. Audubon 3780.

MRS. MARY H. FRANCE. General Shopping done for or with customers without extra charge. Infants' layettes. Mourning orders. 315 5th Ave., N. Y. Room 1107. Tel. 3192 Mad. Sq.

THE SHOPPING STUDIO, 8 West 45th St., N. Y. General Shopping. No charge. Estimates on house furnishing or wearing apparel. Bank reference. Mrs. Elizabeth P. Niehoff.

Shopping Commis'ns—Cont.

Cities Other than New York

PARIS SHOPPING, Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 87 Rue de la Tour Passy, Paris, France.

BALTIMORE SHOPPING. Mrs. K. L. Ebaugh, 203 Piper Bldg., Baltimore, Md., shops for and with customers; no charge. Chaperons young ladies. Correspondence solicited. References

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DURHAM RESTAURANT
Home cooking, quick service, moderate prices. Club breakfast 50c—Table d'Hote dinner 75c.
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DURHAM TEA ROOM
Convenient for tired shoppers.
Tasty cakes, dainty sandwiches, hot waffles.
7 East 32d St., N. Y.

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Exclusively home cooking, dainty service.
Southern waffles with hot maple syrup.
Restful for Shoppers. 11 W. 37th Street, N. Y.

RIP VAN WINKLE TEA ROOMS
Private room for Bridge, Luncheons, Dinners and Dances. Orders taken for cakes, sandwiches, Preserves. 17 W. 37th Street, N. Y.

SCOTCH TEA ROOM
TABLE D'HOTE LUNCHEON. SCOTCH SAUCES AND CAKES. MATINEE TEA A SPECIALTY. 31 W. 46th St. New York.

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 11)

Specialty Shops—Cont.

THE LITTLE FAVOR SHOP
479 Fifth Avenue, N. Y., corner 41st Street. Cotillion Favors & Decorations. Card Prizes & Dinner Souvenirs. Addington—A. K. Robinson.

Beautiful Parisian model Robespierre neckwear. Exquisite laces $3 to $12. Beaded, embroidered, printed scarfs. Silk candle shades, sachets, etc. Jane Gray, 212 W. 85th St., N. Y.

"STUDIO SHOP for Things Beautiful"
Imported peasant pottery. Brittany Ware, Holbein Prints. Peasant baskets. Korean priest robes. 96 5th Ave., N. Y. Tel. Chelsea 3878.

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ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable. Do not send any articles to the VOGUE office.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit money orders or certified checks for the purchase-money of all articles. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

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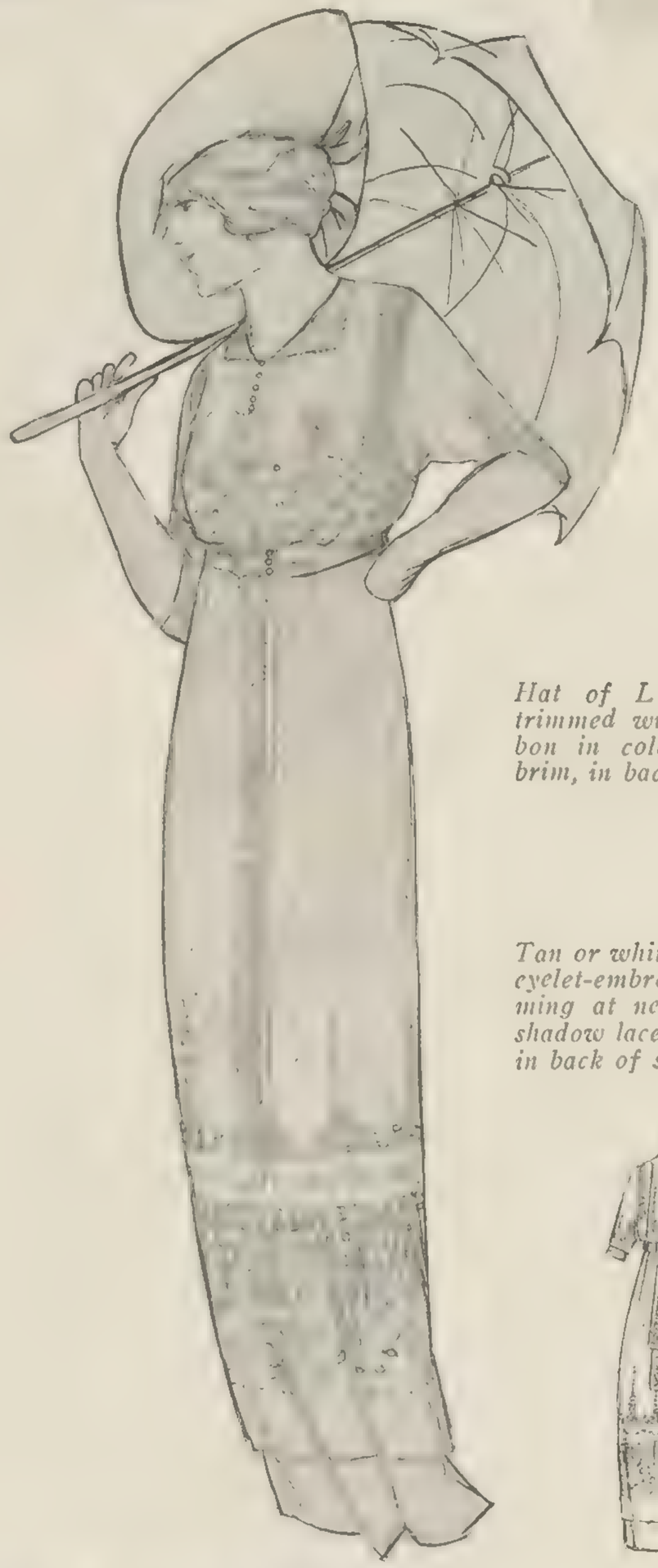
Garnet straw hat, melon-shaped crown, with a purple coque ornament in front. May be ordered in black and other color combinations. **$18.50**



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Hat of dull blue hemp, white crepe facing—trimming of two white fancies and crepe around the crown. **$19.50**

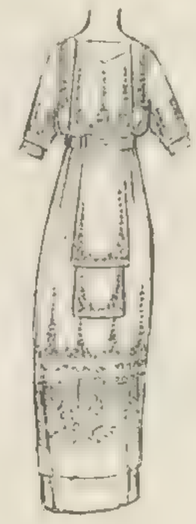


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Cincinnati, 1609 Madison Road
Omaha, 40th & Farnam Sts

(For continuation of Branch and Dealer list see other current advertisements)

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Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879.

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Shopping is a fine art. The next VOGUE tells how, and when, and where one dollar can be made to assume the purchasing power of several dollars.



Miniature Reproduction of Next Cover

She who *must* dress on a limited allowance, and who *will* dress smartly will find in the next VOGUE a comprehensive plan for her whole wardrobe. Her every problem is discussed therein, and the woman who reads this Smart Fashions for Limited Incomes Number will never make the mistake of spending such large sums for wraps and gowns that those all-important accessories—shoes, hats, neckwear, veils and gloves—must be sacrificed.

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Only the woman of unlimited means can afford to make mistakes in her clothes. Those who must think twice or thrice before buying will find the next VOGUE a sure road and a short cut to success in their spring and summer wardrobes.

If you are not a subscriber, tear out the coupon at the foot of this page and give it to your newsdealer. He will reserve for you a copy of the next VOGUE as soon as it appears—on January 25th.

And After the Next Vogue

will come four issues in which the drama of the new mode will be carried from prologue to climax. The woman who reads these four numbers will have the new styles at her finger tips. She will be able to talk about them and to dress by them. Page 109 tells about these numbers, and also tells how to get them.

"Ich Dien"

On another page we discuss VOGUE'S Shopping and Pattern Services. We stand ready to help you to our utmost ability. We want you to avail yourself of both these services. In case you have not yet done so, read page 110.

ANOTHER VOGUE COVER POSTER

For 25c in stamps we will send you a proof on heavy paper of the cover drawing of this number. This drawing is by Mrs. Newell Tilton. There is no lettering on the proof. As our supply is rather limited, please order at once.

Mr. Newsdealer:

Reserve for me.....copies of the Smart Fashions for Limited Incomes Number of VOGUE, *dated February 1st, and on sale January 25th.*

Name.....

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Photo by Baron de Meyer

MRS. HARRY PAYNE WHITNEY

(Née Vanderbilt)

In spite of her exacting social life as one of the prominent hostesses of New York, Mrs. Whitney finds time to devote herself seriously to real work. She is a sculptor of ability and is interested in many art movements, one of which is the recently organized Stage Society. This striking photograph shows her in a Persian costume worn at a fancy dress party at which she was the hostess



A NEW SET IN SOCIETY

Tiring of Its Own Resources, Society Stoops to Conquer the Folk Whose Brains are Their Asset, and So Forms a Salon of Wit and Fashion

By WALTER G. ROBINSON

WHAT might be described without exaggeration as a revolution in many of our social customs and time-honored conventions has recently taken place. This revolution is a growth of four or five years, and each season sees new developments which, owing to their radicalism, have been pronounced socialistic and sacrilegious by those who cherish obsolete traditions. The essence of the change is this—that certain ultra-fashionable society folk have united with people from the world of art, literature, music, and the stage for the purpose of mutual entertainment. There has been no condescension by any of the parties to this alliance; all meet on common ground. Each set is represented by carefully selected members and, like Goldsmith's famous salad, the result of the mixture is a perfect blend, in which oil and vinegar, pepper, salt, and mustard all agree.

LAYING THE SPECTER, BOREDOM

This amalgamation is not a fad of the moment, a novelty of a winter. The lesson has already been learned in London and Paris. Its success is largely due to the fact that it lays forever that haunting specter, boredom. In New York many experiments have been made to bring about such a union, but until recently they have been attended by failure. The fashionables were wont to patronize the "geniuses," and they would not be dragged to entertainments where literati and painters held forth, because these assemblages were not "smart." They laughed at the clothes and the poses, and voted the people dull and dowdy. The writers and the artists winced a bit under their scorn, and they were too much occupied with their own more serious interests to understand the frivolities of those who cared only to dine and dance and gossip.

As for the stage, society banished it altogether from consideration, except that a few well-intentioned amateurs, taking it up as a profession, made great boast of elevating it, never considering that perhaps there were many in their own class who could stand a little uplifting.

Miss Genevieve Ward, the venerable tragedienne, said recently at the dinner given in London to Arnold Bennett by the producers of "Milestones," that forty years ago no drawing-room was open to a professional actor or actress, whereas now they go everywhere. In New York, not so long ago, a certain famous actor was just barely tolerated as a member of a leading club, and a cottage owner was censured by the board of governors of a fashionable residential park because she had entertained at a week-end houseparty a famous leading man. In those days a prominent hostess gave a musical with artists from the Metropolitan Opera House, whom she fenced off from her guests by an aisle of ribbon, and their supper was served to them at a separate table in a small dining-room.



Mrs. Benjamin Guinness, one of the cleverest New York society women, initiated the new social movement

The few literary and art entertainments which society did have were in the nature of club meetings. The members assembled at the various houses and heard a lecture or a reading by some celebrity, listened to music, or had scientific experiments exhibited to them with the aid of the stereopticon. During Lent, there were series of talks and *"conférences,"* as the French call them, on travel and such of the classic writers as were considered fit for the penitential season. One or two of these gentle-spirited clubs have survived and hold sporadic meetings, but the majority have been put to flight by the appearance of the more fascinating game of bridge.

"WHEREWITH SHALL IT BE SALTED?"

Society has been slow to recognize that there are writers, artists, and members of the theatrical profession, who are fashionably clothed, give delightful dinners, play golf, and are experts at the card table. But these are not to be met at a "salon" (still the mistaken idea prevails that such an eighteenth-century institution could flourish in New York). They flee the lion hunters. It was only after they were gathered quietly together by a clever woman that the first steps toward another régime were possible.

The Society includes women of the highest and most secure social position who have great, New York establishments, and who entertain much in London and Paris, at their country seats, and at Newport; and the men include many who belong to the smartest clubs. With these people are associated many writers, artists, actors, and singers who have achieved success or who are nearing the goal.

One of the chief purposes of this company is mutual amusement such as can be had when clever people foregather who neither judge each other from a severe literary standard nor from a view-point of the width of a Fifth Avenue doorway.

One of the first fruits of the movement was the incorporation last spring of a Stage Society for the private presentation this year of plays which rarely or never see public presentation. For their first performance the society invited their guests to the Lyceum Theatre for a Sunday evening performance. But so insistent was police interference that the event was postponed till the following week, when a



Mrs. John Astor, who is now living in America, is one of the prominent members of the clever-smart set



Miss Constance Collier, well known in "Oliver Twist," is on the production committee



The late Robert MacCameron, some of whose portraits are here shown, was a member

matinée given Monday morning, just a few minutes after midnight, was a brilliant success. The primary object of the enterprise is the private production of plays of merit in order to encourage a study of the ancient and modern drama. There also will be drawing-room readings and lectures. The plays will be given by professionals alone, and only members of the society will be admitted to them.

This idea is, of course, borrowed from the Incorporated Stage Society of London, with which this new organization is to cooperate. Mrs. Harry Payne Whitney, Mrs. Benjamin Guinness, and Mr. J. B. Thomas, in whose drawing-rooms and studios were given various entertainments of a novel kind last winter, are the ringleaders. On the list of incorporators appear the names of Mrs. Guinness, Mrs. William Astor Chanler, Mr. Harrison Rhodes, the playwright, who will have the reading of the manuscripts; Mr. Austin Strong, also a playwright; Mr. Henry J. Whigham, an editor; Mrs. Norman Hapgood, wife of the former editor of "Collier's Weekly"; Mr. J. B. Thomas, whose artistic work is well known; Miss Constance Collier, the clever English actress who has been playing Nancy Sykes in the recent revival of "Oliver Twist"; Miss Fannie M. Cottenet, a niece of the late Mrs. William Schermerhorn and a sister of Rawlins Lowndes Cottenet, one of the directors of the Metropolitan Opera House, and Mr. Rinaldo Stroppa-Qualia. Others who are interested in the society are Mrs. Robert Goelet, Mrs. Nicholas Longworth, Mrs. Charles Dana Gibson, and Mrs. James A. Burden. Miss Collier has charge of the staging of the plays.

Chicago, ever alert, has also reflected this phase of the social change. In that city, Mrs. Aldis, Mrs. Chauncey Blair, Mrs. Hobard C. Chatfield-Taylor, Mrs. Harold J. McCormick, the daughter of Mr. John D. Rockefeller and the principal patroness of music and art in that city, have interested themselves in a "Little Theatre"—"a little opera house just big enough for our set," was the definition of a patroness. The New York movement, however, is much broader and has now completely thrown down the barriers of caste.

It was an Englishwoman living in New York who initiated this democratic movement and gathered the different elements together, illustrating that talent and cleverness as well as love "levels all ranks."

MRS. GUINNESS, PRESIDENT

This is Mrs. Benjamin Guinness. She is a daughter of the late Dowager Lady Bulkeley, a sister of Sir Richard William Bulkeley, a niece of Evelyn, Duchess of Wellington, and also of Captain Hwfa Williams, whose wife, the famous Mrs. Hwfa Williams, was one of the intimate circle of His Majesty, the late King Edward.

In 1902 Miss Bridget Bulkeley married Mr. Benjamin Guinness, a cousin of Lord Iveigh and an intimate friend of Lord Charles Beresford. She is a graceful woman, with wonderful eyes, and a pale, clear complexion. She was associated with the "Souls," a remarkable set in London in which Mrs. Asquith was a shining star. She sings, plays the piano charmingly, sculptures, paints and, in addition to all this, is one of the best bridge players in this country.

Mr. and Mrs. Guinness have made their home in America, but they go to London for the season. They first lived at Douglas Manor, but have recently taken one of the large, old-fashioned, red-brick houses on Washington Square North, where they entertain a great deal. There is a stage and scenery arranged for one of the drawing-rooms for the giving of the private theatricals and the tableaux for which this set is famous; and the ample proportions of the ball-room allow of the most elaborate masquerades.

Naturally all the visiting English lions appear at the Guinness residence. The Duke and Duchess of Sutherland have stopped there, so has Lady Warwick, and the Duke of Connaught called there on his visit to New York.



Photograph by Campbell Studios

Mrs. Robert Goelet, who was Miss Elsie Whelen, a young matron who has lent much assistance to the new club





Photographs by Aimé Dupont

Mrs. Norman Hapgood, née Bigelow, wife of a former editor of "Collier's Weekly"

Mrs. Charles Dana Gibson, wife of the artist, and a sister of Mrs. Waldorf Astor

Mrs. Guiness's most intimate friends in America are Mrs. John Astor, Mrs. Charles Dana Gibson, and Mrs. Harry Payne Whitney, the daughter of the late Cornelius Vanderbilt. Mrs. Whitney has taken up sculpture as a profession. Her studio is in MacDougal Alley, just in the rear of the Guinness residence.

THE CLEVER-SMART SET

In the neighborhood, which is one much affected by artists, there live, or have lived until recently, Miss Emmet, the portrait painter and a member of an old New York family; Mr. and Mrs. William Astor Chanler, the former the great-grandson of John Jacob Astor, and the latter the favorite light opera singer, Miss Minnie Ashley of "San Toy," and a number of other talented people whom congenial occupations brought together. A little independent set from which sprang the Stage Society was formed. Among them are Mr. Robert Winthrop Chanler, a brother of Mr. William Astor Chanler, a mural decorator of much talent and the former husband of Madame Lina Cavalieri; Madame Cavalieri herself, and with her, some of her singer friends; Mr. Charles Dana Gibson, the artist, and his wife, who was formerly Miss Langhorne, a sister of Mrs. Waldorf Astor, the original Gibson girl; Prince Troubetzkoy, the Russian portrait painter, and his wife, who was Amelie Rives, the novelist; Mr. Henry Clews, Jr., a painter, sculptor, and writer, and the son of Mr. Henry Clews, the banker; Mr. and Mrs. Robert Collier; Mr. and Mrs. Finley Peter Dunne — he the only "Mr. Dooley"; Colonel Harvey; Mr. Gouverneur Morris, one of the best known short story writers, and his wife, who was Miss Waterbury; Mrs. Payne Whitney, the maker of clever verses and a daughter of the late John Hay; and so through a list of many social celebrities, playwrights, dramatists, dramatic and musical critics, composers, artists, and players. It does not take long to find many clever and congenial people in a big city like New York.



Mrs. William Astor Chanler, vice-president of the society, was Miss Minnie Ashley, a former light opera singer



Mr. Joseph Thomas, an artist, is the treasurer of the Stage Society

SHADES OF WARD MCALLISTER!

How the late Ward McAllister would have gasped at the list of membership of this club. In his book, "Society as I Have Found It," a record of dinner and supper menus and cotillion favors and picnic parties at Newport, there is not a line to denote that the fashionable New Yorker of a quarter of a century ago had an idea beyond the yearly treadmill of social "functions." But this, of course, was merely because those were other times, and other manners, and not because there was an absence of gray matter in the craniums of our immediate ancestors. There were clever people, pretty wits, and bright women and men then as well as now. New York society of a generation ago was just beginning to establish itself. It was servilely modeled on the old lines of the mid-Victorian period and afraid to do anything but what was recognized as properly conventional. To-day, it delights in action. It hails those who are doing something, and throws its doors wide open to the successful.

The third generation is not idle. The *flaneur*, the clubman about town, the "dude," all these have disappeared. Instead, the sons of millionaires are doubling and tripling the bank accounts of their fathers, making sport a business, going into politics, editing and owning magazines, collecting paintings, objects of art, and books. They are architects of their own houses as well as of their fortunes, or they are winning fame as artists, writers, musicians, dramatists. In a word they are doing something; and, with their resources of talent, education, money, and breeding, they are doing it well.

The Stage Society is but a straw in the wind, indicating which way set the social winds. New York is awakening from a long sleep. There is no reason to fear that there will be a deluge of learned dissertations and literary and semi-literary drawing-room inanities, but it is refreshing, as Chicago discovered before us, to hear something else than idle chatter and "musical glasses."

MONTE CARLO ASSEMBLES HER DEVOTEES

Under the Kindly Skies of the Riviera Madame La Mode Unfolds the First Spring Fashions—By the Monte Carlo Verdict Stands or Falls Many a Sartorial Destiny

WITH a blue sky overhead and a blue sea at my feet, sheltered by a friendly hedge on the Casino terrace, I watch the lizards lying flattened on the wall in the sunlight and wonder if it was only a week ago that I waded across the cold, muddy streets of Paris.

Monte Carlo always gives the newcomer a pleasant shock of surprise. The Casino, that powerful magnet which draws most people to this delightful spot, is, for the moment, forgotten when the soul-satisfying beauties of these sun-clad hills first greet the eyes. Later, of course, one gravitates to the gaming tables; it is as inevitable as that the moth should seek the flame. But to the credit of Monte Carlo it must be said that fair play is the rule. Roulette is recognized as the fairest game of chance, and here it is the favorite one.



The lodestone of the Riviera, Monte Carlo's far-famed Casino

Though it is still early in the season, many well known people are gathering for the winter. Monsieur Blériot, of aeroplane fame, is stopping in Mentone, and Mr. and Mrs. C. N. Williamson, the novelists, are at their bungalow on the hights of Roquebrune.

It is never quite tactful to mention whom one sees here. While waiting in my bank this morning I heard a very American voice asking, "Can't you stamp it Paris? You see my people do not know that I am here." A casual glance showed me a portly American of sixty, who looked more like a church dignitary of some straight-laced, suburban town than a conscience-free pleasure seeker in Monte Carlo.

A lovely Parisienne, of high social standing, is creating quite a little flutter of excitement here by appearing nightly at a certain hour and taking always the same position at the same roulette table. All gamblers are tremendously superstitious, and they attach great importance to the most trivial details, which appear to them in the light of good or evil omens. Madame la Baronne scorns to play with anything but gold, and always carries a black velvet bag filled with louis which she scatters recklessly over the table. She places the coins with her own hands and soon her dainty white gloves are grimy from contact with the green baize cloth. Known for her exalted social position, and admired for her always faultless gowning, she is constantly the



The simple little Doeuillet frock worn by the reckless lady of the golden louis



The tennis grounds make a pleasant rendezvous, and international matches are played here each season



Half a pannier, half an overskirt, and all of a Russian blouse compose this clever Martial et Armand model of pink tussore

Plaits on the peplum, plaits on the skirt, plaits in the sleeve, and still a slender silhouette say Messieurs Martial et Armand

center of the curious who flock to her table. Apparently unconscious that she is the attraction, she stares into space, taking her losses with a composure that is made possible by the fact that her velvet bag is deep and—lined with gold.

DISCRETION IN A LAYER OF TULLE

Last night she wore an elaborate black costume, to-night she appeared in the simple little Doeuillet frock of white charmeuse which is sketched on page 20. The narrow skirt is split to the knee on the left side, turned back into revers that are faced with black moire and fastened down with rhinestone buttons. Three similar buttons and a bow of black moire mark the top of the opening which is filled with a bit of black tulle. Shirred panels of charmeuse hang loose from the waist-line to the knee, both front and back. At the knee they bag slightly and disappear under a corded seam. The corsage and sleeves are all of Milan lace and white chiffon. The normal waist-line is marked by a wide crush girdle of black moire which fastens in front under jeweled buttons. Rhinestones border the edges of the thinnest of thin chiffon sleeves and the V-shaped décolleté neck.

Were it not for these defining threads of brilliants which are very modish at present, one would never know just where to find the line of the décolleté neck; for at a distance of ten paces the single thickness of tulle or chiffon which tops the bodice is quite lost; only the border of brilliants carries the reassurance that the bodice really is higher than it looks—in that glittering line and single layer of tulle lies discretion.



A fair "Anglaise" encountered on her way to church, garbed in gray and green



No cleverer solution of the problem of making the tennis frock stay "put" has been found than this novel front fastening



Black paradise, studded with diamonds, is a stiff but modish ornament

A soft twist of tulle with a waving paradise is a favorite head-dress

Daudet says: "*à Paris la Fortune ne se leve pas de bonne heure.*" This is true also of Monte Carlo. But just before the hour of *déjeuner* a few idlers who really enjoy the early morning sunlight stroll along the terrace, and these are generally the vigorous Anglo-Saxon visitors. Only this morning I saw Sir Frederick and Lady Duncan, the latter an American, taking a constitutional in the gardens. The extremely mild weather brought out an assortment of very summer-like frocks. One charming young English gi l was wearing the Martial et Armand frock which is sketched at the left on page 21. It was of tussore in a very soft shade of pink, and showed the modish Russian blouse, slightly modified for summer wear. The skirt seemed rather complicated with its pannier right side and its fitted overskirt left side, but in spite of all this drapery the lines were slim and graceful. Nor did the skirt of the blouse add much bulk to the hips. The ends of the girdle and buttons were embroidered in white. A collar of white batiste, with hemstitched edges, turned down over a collar of ash-colored tulle which was edged with three tiny frills of Valenciennes. Mademoiselle wore a simple hat naively youthful in shape, made of white satin clouded in brown tulle.

IDENTIFYING A MARTIAL ET ARMAND GOWN

To-night, while dining at the Café de Paris, I saw the same young beauty at a neighboring table. This time she wore a fetching costume of white charmeuse which I recognized instantly as another Martial et Armand creation. The blouse was open over the bust, fastening only at the throat and waist-line. The peplum was plaited and clusters of plaits were set in the back of the blouse and in the outside of the sleeve. Plaits showed again at the sides of the skirt, but plain panels were used in front and back. A scarf of crow-blue crêpe de Chine girdled her waist and fell to her knees on the left side of the front, where the ends were trimmed with bands of white cotton crêpe, embroidered in white. The collar and cuffs were of embroidered crêpe, with a bordering of blue crêpe de Chine. The buttons and ornamental buttonholes, of blue silk, were half hidden under white embroidery. The hat she wore was of fine black English straw with a very flat crown and a very perky tuft of black paradise. (See right figure of group on page 21.)

A blond head bound with a fillet of diamonds and a snood of brown tulle

AN ORIGINAL TENNIS MODEL

Stopping to watch a tennis match this morning, I hastily sketched a clever little frock which made a brilliant splash of color on the courts (see page 21). It was of some soft

(*Continued on page 74*)



Paquin's intricate genius was recognized at the Casino in this sheath frock of elaborately braided blue serge

Paquin model designed for the Riviera in braid-trimmed white serge, admirable for the linens affected by l'Américaine

Golf on Mont Agel is easily accessible by the little "funiculaire" that puffs up to the links



The successor of the mob cap for theatre wear. A line of jet confines a close-fitting inner cap and a puff crown of black tulle with a Méphistophélès balanced by a tulle bow

Like unto the turban of Madame Vigée-Lebrun is this black tulle crown encircled by cut jet; its ebony glitter is broken by a sapphire ornament holding a black paradise

Softness is given this evening hat of black panne velvet by a veiling of tulle, and grace is lent it by the paradise feathers, greatly lengthened by their wing mountings

Erect against an all-black turban of tulle, swathed closely about the head in oriental fashion, stands a tall, black aigrette

Black tulle forms a puffy crown over a chic little hat of black velvet with a narrow brim that turns piquantly up all around

MODELS FROM LOUISE

AIRY FROTHS OF BLACK TULLE THAT ARE A COMPROMISE BETWEEN THE HAT AND THE HEAD-DRESS, AND TRUE HATS WHERE FLATTERING TULLE IS USED TO VEIL HARD VELVET SURFACES



A coat of double-faced ratine, black on the inside and terra-cotta on the out, in a weight suitable for southern wear. The black lining is revealed only on the rolling collar. The shirring into the front panel and the use of a hanging panel in the back, caught at the coat bottom, are Chéruit variants in tailoring



Charlotte Lysès of the Vaudeville Theatre twists a white osprey around the coils of her simple coiffure



This shapely bit of tulle, advisedly called a "calotte," is veiled with short paradise feathers, one tuft of which rears itself above the others



One of Chéruit's latest models which is being worn by Madame Chéruit herself. Black velvet-striped, black chiffon is draped from right hip to left ankle and then drawn back again high on the right side, where it is knotted, and the loose end faced with ermine. Civet cat borders the neck of the peplum blouse

A GOWN OF HER OWN CREATION WHICH MADAME CHÉRUIT HERSELF AFFECTS, AND A COAT SHE HAS DESIGNED FOR SOUTHERN WEAR—A FEATHERED HAT AND HEAD-DRESS

FAREWELL GLIMPSES *of* PARISIANS *in* PARIS

Fêtes and Farewells of Mondaine, Actress, and "Jeune Fille," Before They Heed the Call of the South Wind

AS I came out of the little English tea room in the Place Vendôme the other day, I heard snatches of French songs, and turning into the rue de la Paix, I found the street quite blocked with Frenchmen who were in a most amiable mood. When I saw them cheering the hundreds of *midinettes* who lined the open windows of all the famous dressmaking establishments in that street, I suddenly realized that it was St. Catherine's day. St. Catherine is the patron saint of every *jeune fille* in France, and her day is observed with much merriment in all classes of society. Orange blossoms make their first appearance and are sold by every flower vender in the streets, and every young girl wears a sprig of these lovely blossoms. This day is made much of by the little needlewomen in the great dressmaking establishments, for all work ceases at noon that the rest of the day may be devoted to merrymaking. Those who have attained the mature age of twenty-five are presented with caps with much merriment and much drinking of champagne furnished by the *patron* of the establishment while their comrades dance around them.

Seen from the street below their windows, the *midinettes* made a very pretty picture behind the flower-filled boxes. From time to time they appear with glasses of champagne in their outstretched hands, and as they lift them to their lips the crowds below cheer madly.



A waist like this joins itself to a separate skirt with an air of continuity

Paquin favors the dropped armhole but lends variety to her sleeves by novel cuff designs

Romany dress revived in a brightly colored, loose blouse, girdled with large beads

BLOUSED À LA PAQUIN

This morning I saw three smart Paquin blouses made by the clever fingers of these same little *midinettes*. The one at the right of the group sketched on this page is a smocked model made of pinkish amber satin. A frill of dark blue tulle turns down from the neck and falls into a point in the back. Attached to the blouse and beaded with inch-wide, black velvet ribbon is a girdle of knitted silk in a deep, rich yellow. This is studded with red and blue beads, and a fringe of them hangs down over the skirt. Directly in the middle of the back is placed a bow of black velvet.

The middle blouse is of white satin slightly draped in crosswise folds from the rows of shirrings which extend from the waist-line to the bust. The back is quite plain. The deep V in front is bordered with a narrow band of black satin, ornamented with buttons and buttonholes of white silk. Embroidered batiste revers disappear under a tiny, rolling collar of black satin. Like all of Paquin's sleeves, this shows the dropped armhole. At the wrist the sleeve widens and hangs with fullness from shirrings on the inside of the arm. A cuff of embroidered batiste is half hidden under a tiny cuff of black satin.

The third blouse is of black charmeuse with large green and yellow embroidered buttons. The simulated buttonholes are of emerald silk. The deep, square neck is filled with white tulle with a band of black lace crossing the bust. Over this hangs a jabot of Malines lace, and a tiny frill of white tulle encircles the neck. The shapely sleeve is cut on the bias and trimmed with green and yellow embroidery where it joins the blouse.

THE FUR-TRIMMED COSTUME

This afternoon while waiting for a friend at the Ritz, I saw the stunning Premet costume of white velvet which is sketched in the lower, right-hand corner of this page. Like the majority of costumes this year, and the ones now being prepared for southern wear, it is trimmed about the neck and sleeves with bands of fur—in this case, skunk. Most of Madame Premet's models show a draped skirt. Here the overlapping breadth fastens onto the left side with ball buttons of white velvet. Bits of white embroidery adorn the coat. A small hat of black satin trimmed with black paradise, and white shoes with patent leather



Great width is given the waist-line by the position of the fur band on the coat and by the shirred fullness of the skirt



In this Riviera costume, fur makes concession to the winter season, white material to the summer environment



The unusual hight of the waist-line and the extreme onesidedness of the train are the conspicuous details of this gown

Doucet has gowned Mlle. Dorziat in white velvet and unspotted ermine for one act of her new play, "Le Diable Ermite"



The fur-bordered, rose velvet redingote is in attractive dissonance with the flimsy chiffon slip

vamps complete this charming costume.

A few minutes later I saw another fur-trimmed costume, which is sketched in the opposite corner. The waist-length, kimono-sleeved coat is of *ficelle matelas* bordered with skunk. The band of the fur at the bottom of the short jacket gives great width to the waist. This effect is further increased by the cut of the *ficelle* velvet skirt, rendered very full by many rows of shirrings. The bottom of the skirt is bound with velvet and is caught up on each side to show the ankles.

BERNHARDT'S "GOOD-BYE" TO PARIS

The other day I saw Sarah Bernhardt in a gala performance at her own theatre, given on the eve of her departure for a "final tour" of the states. It was a gala event in every sense of the word, with gala prices and a gala audience—a very youthful one, for it is in the younger generation that Mme. Bernhardt finds her staunchest admirers to-day. They rose to the occasion admirably and cheered her to the echo, showering nosegays at her feet while the curtain fluttered up and down.

A young girl in one of the boxes wore a Lanvin gown, charming because of its simplicity. It was of white crêpe de Chine made with a surplice waist; the chemisette and short, puffed sleeves were of white, wash tulle. The skirt,



The duchesse de Brissac with her husband, the duc de Brissac, and the comtesse de St. Blanca, at the Auteuil races

which hung with scanty fullness from a high waist-line, was finished at the bottom with a two-inch hem. An invisible cord was drawn slantwise across the hips, confining the fullness which bloused slightly over it in the classic manner. A large rose of geranium silk was placed at the left side of the front, and another at the cording on the left hip, with a rose vine festoon.

A young actress, also of this enthusiastic audience, was gowned by Drécoll in the costume sketched in the upper, right-hand corner. Over a slip of white chiffon, bordered with wreaths of pink flowers, was laced, with dull, prune-colored ribbon, a redingote of old-rose velvet edged with skunk. The contrast was charming.

THE FASHIONABLE SKULL CAP

"Le Sentiment de la Nature dans Lamartine" was the subject of the conference which was given by Jules Lemaître of the Académie Française at the Université des Annales a few days ago. Selections were presented in a most charming way by Madame Bartet of the Comédie Française. The hall proved much too small for the hundreds who came, so the conference was repeated a few days later.

A Frenchwoman who came in late on the first day wore the chic little toque which is shown at the bottom of page 24. The tiny *calotte* of black tulle was veiled with short paradise feathers which stood up from the edging twist of black satin and curved over the crown. A long tuft of black paradise rose gracefully from the left side of the crown.

(*Continued on page* 96)

FAIR WOMEN WHO LENT THEIR WILLING SERVICE OR THEIR GRACIOUS PRESENCE TO RECENT CHARITY FÊTES OF NOTE



Mrs. Alexander D. B. Pratt was one of the program venders for the Titanic Benefit



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"Mr. Pickwick Surprises the School" is the subject of this Dickens' tableau from the charity play given at the Plaza under the auspices of the Union Settlement



Miss Esther Cleveland, a débutante of the season, assisted at the Titanic Benefit



Showing Miss Florence Colgate as "Mrs Dot," with Miss Isabel Foote as "Dot," in "The Cricket on the Hearth"

Photograph by Rochlitz Studios

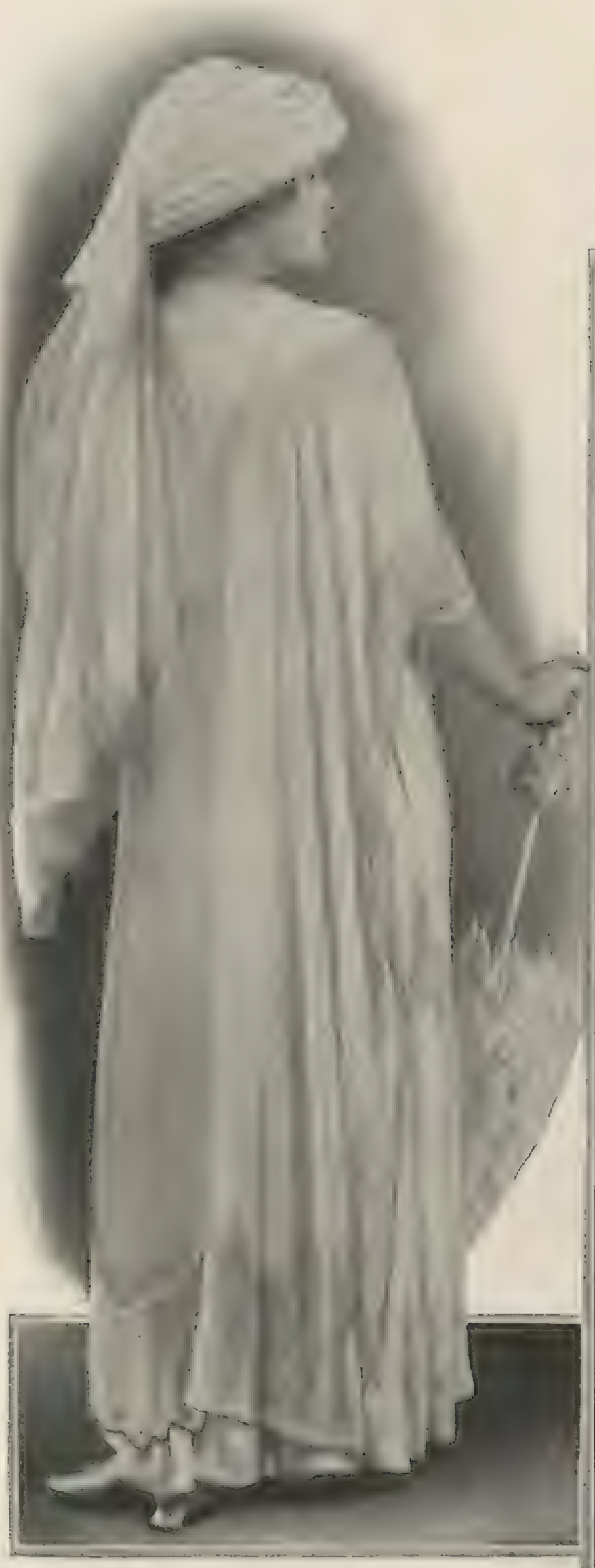


Among those who helped to make the Titanic Benefit a splendid success were Miss Olga Wiborg, Mrs. Jay Gould, Miss Marjorie Curtis



Mr. John Hays Hammond, with his little daughter Natalie, attended the Titanic Benefit performance

Photograph by Paul Thompson



Though a departure from the old régime, nothing could be more dignified for a youthful widow or a young woman in mourning for a parent than this absolutely white toilette. A charming costume for Palm Beach in January or for summer time in the north



Chiffon cloth and white crape are the materials used for this correctly simple little frock and the graceful one-piece wrap that covers it. The hat and veil are of white crape, and the parasol is of dull white silk, veiled with marquisette and banded in crape



With the exception of its crape collar and belt, and a sparing use of crape buttons, this pretty crêpe de Chine frock depends entirely upon its effective cut for its distinction

FIRST MOURNING, VERY CORRECTLY DEVELOPED IN PURE WHITE INSTEAD OF SOMBER BLACK—A FASHION PERMISSIBLE FOR WIDOW OR MAID IF DISCRETION IS USED AS TO THE SEASON AND PLACE OF ITS WEARING

Models from Maurice and Gidding

ESTABLISHING *the* MODE *of* WHITE MOURNING

Good Form Now Sanctions All-White for Deep Mourning, but Most Scrupulous Care Must be Taken to Keep It Simple and of One Tone Lest It Lose Its Significance

FEW innovations of recent years come more acceptably than the use of white instead of black as a mark of bereavement. White is commencing to be regarded, even for deep mourning, as quite as much within the bounds of convention as black, but the utmost care must be taken to keep the fabric, cut, and finish of the white mourning costume within certain prescribed rules as it may easily exceed the bounds of correctness and good taste.

In the house, all-white for the plain morning frock, the softer afternoon dress, and the chiffon or dull silk evening gown is appropriate at any season; and when a number of women in the same household are in mourning, this is a decided relief. At the southern or summer resorts, white mourning may be worn on any occasion, but in town, for the street, during anything but the hot months, black is still in better taste.



The prevailing mode is charmingly simplified to mourning in this crape hat and mourning frock

THE ETIQUETTE OF WHITE

In wearing white mourning, no black may be introduced. Just as when one wears black for mourning, black and white combinations are incorrect, so the white mourning costume must be of unbroken tone.

Also the white must be pure white, not cream white, and the materials must be lusterless. Ostentation violates the whole idea of mourning, which should serve as a protection



Hemstitched sleeve ruffles of chiffon add a touch of grace to this crêpe de Chine blouse. Models from Wanamaker

to the person who assumes it. No longer do the conventions demand veils which reach to the knees back and front. With the exception of veils, rationally used, there is no form of street or house dress which is set apart as a style for mourning alone. The same cut of suit, dress, and blouse is worn as before black or white, as the case may be, was assumed; the distinction lies in the material, which cannot be too carefully chosen, and in the strictly limited employment of trimming. It is quite possible to bar all more elaborate trimmings than chiffon, net, or crape and yet have gowns in the hight of the mode.

MATERIALS PRESCRIBED

The same rules apply in the choice of suitable materials for white mourning as for black. Crape and henrietta with trimmings of chiffon net, and uncut velvet are in good taste.

For suits and tailored dresses, dull, pure white serge is correct, trimmed with stitching or bands of the same material. A suitable model for such a suit is shown on page 30—a conservative cut which yet has a certain newness about it. The edges are bound with white cording of the material, a trimming which, while it is severe enough to be in good taste, is also very modish. Plain, dull buttons fasten the coat and trim the sleeves and skirt.



Beads may be used on evening gowns for mourning if the designs are simple and the beads dull

Blouses to wear with suits may be of white, French crêpe with the turnover collar and cuffs of either white chiffon or white mourning crape. An attractive set is shown on the following page. Or again a tailored blouse of white china silk, taffeta, or any other lusterless silk may be made with the plain, standing collar completed by a hemstitched turnover of scrim, organdie, or crape, with cuffs to match.

MORNING AND DINNER GOWNS

A mourning dress may be of white ratine with trimmings of crape, or a hemstitched or picot edge. For an afternoon gown, one might choose marquisette, fine French crêpe, or any dull silk. But whatever the material, the beauty of the gown should depend on the charm of the line rather than on the trimmings employed.

For dinner gowns, dull silks are usually chosen by the woman who wears white mourning, and these are usually made up with the low cut corsage, short sleeves, and train. The prevailing fashion may be slightly simplified, but it need hardly be modified in cut; if one



Adorned only by dull white buttons and self cording, this smartly cut suit is in perfect taste

prefers to give up the low cut corsage during mourning, a transparent top of white tulle or chiffon may be used. Very lovely gowns are made entirely of chiffon, cut in the new mode but depending for trimming on tucks, hemstitched edges or perhaps knife plaiting of the material rather than on such things as, in the usual sense of the word, are meant by "trimming." Dull white beading is admissible for the afternoon and evening just as dull black beads are permitted for black mourning, but they should be used in moderation as they have a tendency to elaborate the gown to a greater extent than do black beads. Lace in no form is allowed. Even the ruffles of petticoats must be without lace. A good evening gown showing a draped effect is illustrated on page 29. The lower part of the front is embroidered in dull beads and yet the dress is simple in character.

The amount of crape used on mourning gowns also requires discretion for, employed in abundance, it suggests affectation.

THE RELATION OF VEILS AND HATS

During first mourning the lowest edge of the crape veil, attached to the crape bonnet, should reach about to the hips. Longer veils render one conspicuous and are, therefore, in bad form. A hat correctly covered with a veil is shown on page 28; worn with it is a wrap of chiffon trimmed with broad bands of crape. This is shown over an afternoon costume of a similar style, also trimmed with crape. Such a costume may be worn correctly in the summer or in a hot climate. The wrap could also be used over dinner gowns for the evening. Indeed, a more elaborate evening wrap should have no place in the mourning wardrobe.

A face veil of white Brussels net with a two-inch border of crape may be worn with the bonnet shown on page 28. The lower edge of the veil comes just to the chin line and is drawn in at the back and pinned under the long, hanging veil. For lighter mourning, a white crape hat trimmed entirely with crape or perhaps relieved with white wings, in any form of the prevailing mode, is suitable. A face veil of Brussels net edged with dull, grosgrain ribbon or crape, should either hang free from the face so that it just clears the shoulders, or else it should be pinned in at the top of the collar line. It is perhaps prettiest, with the collarless neck, to allow it to hang free, but either method has the sanction of good form.

It is absolutely essential, however, to avoid fancy mesh veils. In white, especially, they take away from the simplicity which must be observed. For motoring, when the delicacy of a fine, plain mesh would not be appropriate with a heavy white top coat of a rough material, a white wash veil with a heavier, plain, round mesh is allowed.

CORRECT ACCESSORIES

In all cases gloves should be pure white, and of either undressed kid or suède. The washable chamois in pure white may, of course, be worn for informal occasions.

Shoes should be of dull white kid, buckskin, suède or canvas, and slippers of white suède or dull kid. Satin and velvet footwear is not permissible.

Handkerchiefs must depend for their beauty on the fine quality of the linen, a hemstitched border, a simple monogram, or the use of small block letters. These, by the way, are being much advocated by the French, and have a certain distinctiveness which is charming.

The pocketbook or bag must naturally be in keeping with the costume. Nothing but white suède or dull silk may be carried. To be absolutely consistent in the wearing of mourning, even lingerie should be without lace and rather simpler in character than that usually worn. The finest of linen may be used, but instead of lace trimming, the edges of chemise, nightgown, or drawers should be either rolled and whipped as a finish, or completed with a buttonholed scallop. White ribbon should be drawn through buttonholed slits outside of the delicate footing used as insertion.

THE JEWELS SANCTIONED

Pearls may be worn in the evening or afternoon with dresses of a formal character, but they are the only jewels in good taste. The brooch pin or small pins needed for collars and cuffs when not pearl bars, should be of white enamel in the plainest of styles. For watch chains a white grosgrain ribbon is used, and the watch, unless it has a case covered with pearls, is concealed. Gold bracelets and rings (again unless the rings be of pearls) are not permitted.



One of the few types of frills permitted to white mourning

Plaitings of soft silk finish the ends of this crape collar

Nothing could be more becoming than the softness of white crape against the face and hands

An abundance of simple crape collars is indispensable

Unusual collar of crêpe de Chine. Accessories from Bonwit, Teller and Company



A mannish, soft shirt front and collar constitutes the modishness of this crêpe de Chine model

SOCIETY FOUNDS *a* NEW COLONY *in the* SOUTH

Society Has Not Taken Augusta by Storm as it Has Palm Beach and Aiken, but Rather Augusta Has Taken a Limited Northern Contingent into the Very Heart of Its Southern Hospitality

By ANNE RITTENHOUSE



THE platform of the station for southbound trains has much of the importance and bustle of the pier of a European liner. The very manner in which the conductors call out, "West Indian Limited," "Florida Special," "Palm Limited" sends bubbles of eagerness and anticipation through the waiting crowd.

Here in the north, the steel-colored sky may lower close to the earth, the sleet may drive before an icy gale, the streets be ankle deep in half frozen slush, but there the skies are blue, the breezes are warmed by the sun, and the green palms cast an oft-time welcome shade and coolness.

One feels the envy of the bystanders as one asks for the coach for Augusta, Georgia. It is filled to the limit with northerners fleeing their strenuous climate. There is something brilliantly comfortable about a continental express train at night, and far too little enthusiasm has been given to it, being instead lavished upon its sister, the ocean grayhound. The dining car with its shaded candles, its epicurean cuisine to which each country sends its best, the tables filled with smartly dressed women and well set-up men on their way to Augusta to play golf, to ride, and to hunt, is quite as gay as a fashionable city restaurant. As one walks down the long vestibule and glances into the compartments, one sees everywhere supper parties or afternoon teas, according to the time, and bridge games at any time.



The Country Club is the center of social life for the foreign colony on The Hill

THE COTTON FIELDS APPEAR

The first day out, the landscape shows well-kept farms, and tidy towns and stations, but in the morning of the second day, a quite different land is disclosed. Gone is the spotless neatness, and in its place is a disorderly picturesqueness that has its own charm. The stone houses are replaced by log cabins, the uplands by cotton fields, and the spic little towns occur rarely because the railroad runs through the plantation districts on the swamps. Anyone would know he was in a different land even if he did not look out of the windows, for the coach is filled with the excited cries of those new to the south.

"There's the cotton!" is the call early in the morning, and so they cry out as each of the distinguishing characteristics of the south comes into view.

The first well-known name one hears is Aiken. This is the playground of an exclusive smart set who own their houses, are on terms of most informal intimacy, and live entirely apart from the townspeople. They feel that Aiken is their own, and as much home to them as Newport or Bar Harbor. But just across the river is Augusta; it is quite different, for here the visitors desire to lead the life of the native, and they care not for an exclusive colony.

INTO AUGUSTA

The tree-grown southern town comes into view from the bridge that crosses the thick, yellow Savannah River which Fenimore Cooper novelized. The most outstanding landmark above the heavy oak trees is the spire of St. Paul's Church, which sits among its age-worn gravestones on the site of an old fort on the river. The train meanders down the town street under high trees, taking its own time at the crossings, and finally landing its passengers at the best looking station since Richmond. Nothing so brings the south right into one's heart at a leap as the leisurely way this train trundles through the middle of the city. It is not unusual to see those who know the ropes jump off at different crossings and make their way homeward without waiting for the formalities of the station.

Possibly the first surprise—and the south is as full of them as a cornucopia is of sweetmeats—is that the women are not wearing white gowns. It takes the northerner a week to get over this shock and a whole season to reconstruct her wardrobe to meet the demands of society and the climate. At Palm Beach one wears white in January, but not in Augusta. The climate demands much the same style of clothes one would wear in the north in March.



Almost the Augustans live on their spacious verandas

QUAINT, SOPHISTICATED AUGUSTA

The social affairs of Augusta always present a certain ceremoniousness, a sense of entertaining and being entertained that, outside of the south, has vanished to a deplorable extent.

This attitude towards society would be easy to understand in a small provincial town where social functions were infrequent and therefore a cause of excitement, but Augusta has nothing provincial about it. It is worldly, socially sophisticated, and polished in the extreme. Though not as large as New Orleans or Richmond, it maintains the same social prestige, barring the fact that it does not have the opera, which New Orleans enjoys, or continuous theatrical performances, as does Richmond. Its near neighbor, Atlanta, has both of these advantages, but between it and Augusta, socially speaking, there is no comparison. The latter has a flavor and individuality that sets it apart from other cities, whether they be north or south, east or west, in which the aristocracy is based on wealth. Possibly its charm lies partly in the fact that it combines a pleasingly cosmopolitan outlook upon life and society with a southern drawl and personality in speech and manners, and loyalty to the customs it has inherited.

Augusta is quite familiar with New York, more so than with nearer cities. It knows its hotels



and restaurants, its theatres, its new clothes, its last fashion of serving food, and the newest thing in crystal and silver and jewel setting; and often knows it better than the average Philadelphian or Baltimorean who lives within a stone's throw of Gotham. Yet, very delightfully, it retains many of its own ways of doing things—for instance, of having tea at eight o'clock in the evening, and of giving supper parties at nine instead of dinner parties at eight. It prefers to entertain in its own home rather than at restaurants, and yet it serves mint juleps at noon. Few of its women play tennis and fewer still play golf, yet they drive their own motors and spend much of their time at the Country Club. The nice people are banded together into so close and intimate a social set that a stranger feels it a privilege to be admitted, yet they never relax in the courteous ceremony of paying party calls, a mark of politeness which the north has practically dropped. With them no intimacy diminishes social ceremony, and they still consider good manners a natural result of good birth and a hallmark of breeding.



The motor car has removed many of the hardships of the Augustan's bird hunts

THE COLONY ON THE HILL

In other days it might be said of the social life of Augusta that it found its pivot in the St. Valentine Balls which were to it what the St. Cecilia's are to Charleston, and the Assemblies to Philadelphia; but as Augusta has for some time considered itself too cosmopolitan to be bound by one traditional ball, it may now be said to find its social pivot in the Country Club. The immediate successor to the St. Valentine Balls was a large cotillion club which used the Country Club house for its dinners and dance, but this in turn has given way to fortnightly dinner dances, to which all the members of the club are eligible. This brings in the majority of the foreign residents who have built costly and attractive houses on The Hill, in the midst of which is the lovely Country Club with its spacious estate, including hills, a miniature forest, and a brawling brook. The golf course is considered by experts as exceptionally fine, and most of the good players of the country have tried it.

The Hill on which is set the Country Club is in a part of Augusta most alluring to foreign eyes, and it is there that the strangers have built their homes. It is about three miles from the city, which spreads along spacious streets with four rows of oaks outlining them, and a parkway running down the middle. The Savannah River forms one boundary and a network of canals another. The Hill used to be called "The Sandhills" and also "Summerville," but both have been relinquished in favor of the shorter name. The large gardens are even more tropical in appearance than those in the town below. Magnolias, giant palms, a profusion of roses, japonicas, and gardenias grow wild. The houses are two-storied, with rooms opening out on upper and lower verandas, which in Augusta are more used than any other part of the house.



All winter long fishing in running streams goes on with unabated zest

Shoulder to shoulder with houses of another era stand the spic and span homes of the northern residents, usually of white stucco and representing a new architecture as well as a new epoch. Here are the huge hotels and here all strangers foregather, for they do not know the town down on the river as well as they do this little spot. Everything here is, of course, newer and more ostentatiously prosperous than in the town itself, where, fortunately, most of the customs of the older south are retained. Colonial houses there are, but not, however, as many as the visitor expects. The great width of the streets, arched with foliage and outlined by straight rows of giant tree trunks, banishes any impression of the commercialism in the life of the city.



One of the best types of old Colonial architecture which makes Augusta a city of traditional beauty

TRUE SOUTHERN CHIVALRY OF AUGUSTANS

But it is in its social life that the real charm of Augusta lies. It is proudly individual and charmingly careless of certain conventions which bind and hold in other communities. Its young girls not only go about in the evening without chaperons, but they would consider it an acknowledgment of social defeat to go to a dance, a supper, or a play without the escort of a young man. This lack of chaperonage is distinctively southern, although Charleston, New Orleans, and Richmond censure it. Nowhere out of our southland and some of the cities of the west could an unattached woman of social position go alone with a man to any evening affair; to be sure, she would not go to a ball unless she had a

(*Continued on page* 82)

AS SEEN BY HIM



Photograph by Campbell Studios

Mrs. J. Stewart Barney, née Van Nest, whose husband is a notable architect-sculptor



Copyrighted by Earle

Miss Bessie F. Yoakum is a keen member of Newport's sport-loving younger set



Photograph by Campbell Studios

Mrs. Preston Gibson of Washington, D. C., who spends her summers at Newport

WE have taken down our gay Christmas wreaths for Twelfth Night and wassail are gone, and where the Yule log burned so briskly, only dead embers are left. The revelry of the season is over; we have danced with the débutantes, who are all well launched by this time; we have seen all the new plays; we have dressed in Chinese attire and, regardless of the fitness of things, merrily footed it in the furious farandole; in short, we have gone the usual round until, tiring even of Caruso, we have found refuge in the two-housed motor show and there invested in a few cars.

What have been the changes of the winter? First of all, wider latitude as regards the conventions, though the young people might not admit this, since many of their cherished unconventionalities of a season ago have been withdrawn as improper for those of such tender years; and perhaps their Junior Cotillion was a bit demure and dull.

THE WANE OF PROVINCIALISM

However, the provincialism of New York is fast disappearing, except from the standpoint of the press. The newspapers still cling to the old fallacy that we have an insular social code and customs all our own, and they are just beginning to realize, rather late it seems, that many New York society folk do exactly as they would in London or on the Continent. For instance, women have long since found it most inconvenient to remove their hats at the play, and so, as most of those who sit in the stalls come to the theatre in private conveyances, they do not wear hats. Some of the women this autumn went to the Horse Show in the evening in full evening regalia instead of following the old formula of a semi-reception gown, many jewels, and a mass of millinery.

Oh, indeed we are becoming less insular! Why, a short time ago what a clatter and a fuss there was because a woman smoked at a restaurant, and what head-lines and columns in the newspapers! Now every afternoon a certain smart restaurant is thickly clouded with smoke, and the smokers are about evenly divided between the sexes. Still our emancipation has limits. I believe there were some thrills this autumn when an elderly lady with white hair who, seated at one of the dinner tables, had been calmly surveying the other diners through a jeweled lorgnette, suddenly drew out a gold cigarette holder, nearly half a foot long, placed it between her lips, and lighted the fat cigarette it held. There are no old people to-day; it is the vogue to be young.

MISS WARREN'S WEDDING

The nuptials of Miss Constance Warren and the Count de Lasteryie were originally intended to be extremely quiet. Early in December there came from Paris the sad tidings of the death of Mrs. Robert Goelet, the aunt of Miss Warren and one of the most distinguished *grandes dames* of our day. So even such simple plans as had been laid were abandoned, and there will be no wedding festivities at all. Mrs. Goelet has entertained emperors, kings, and princes on her splendid yacht, the "Nahma," and had been decorated by the Sultan. In her hotel in Paris, her son's château in France, her Newport home, her villa at Tuxedo, and her New York residence, she has maintained bountiful hospitality. The Warren family is a notable one in the social history of New York, and Goelet has been one of the most prominent New York names for over a century and a half.

To-day there is in New York a great middle class, divided, like ancient Gaul, into three parts, and so closely are we imitated by them that the boundary lines are becoming mere shadows. There are no vulgar parvenus as there used to be, because an excellent brand of veneer can be obtained by anyone who has money, a little common sense, and some power of observation and assimilation. Photographs give them constant object lessons of the real thing, and they rapidly learn to dress correctly, to deport themselves in a proper way, to walk as they should, and to hold themselves as to the manner born. Perhaps they might modify their speech, omit the hard "rs" and the turns of phrasing which so often betray a lower, middle-class origin, and the women might also be sparing of their voices, but these are minor defects which can be completely screened by a generous sized bank account.

THE NEW ART OF CLIMBING

It is folly for the newcomer to employ some needy member of society to help introduce her and her family into society. This sort of thing is played out, and the rôle of the "coach" is at best a contemptible one. It exists in England, where titles still have their value, but in this country it is absurd and, to be a bit colloquial, "everybody is on to it." Just be bold and to break in, to be impervious to snubs, amiable, willing to entertain and to spend any amount of money to contribute to the amusement of fashionable people—that should be the whole credo of the climber.

SHALL OLD ACQUAINTANCE BE FORGOT?

Perhaps a ladder or so which has helped to scale social hights will have to be thrown over in the climbing, but when we have new surroundings, it cannot be expected that we should take the same interest as we used to do in the details of the lives of those we have left behind us. It is not right to cut an old friend, although this is often done, not from innate snobbery, but simply as an heroic bit of mental surgery. We should not use our best friends as stepping stones, exactly, but then—well, how can we, if we wish to be happy and successful, live surrounded by those who are continually asking for pity because they have not kept up with the procession? Affection is not evoked from them by kindness which they construe into patronage and condescension.

THE OPPORTUNITY AROUND *the* CORNER

THE experiment of making the public schools in town and country social centers has been so successful that it is to be wondered that reformers have not long ago put it into more general practice. In educating the great, unassimilated mass of foreigners which composes so large a part of our population, it is indeed wise to begin with the younger generation. We can no longer blink the fact that a generation has arrived upon the scene of our national development which threatens to throw us back to an ethical plane which the enlightened peoples of the world have long since left behind. The criminals who throng our courts are not alone illiterates, but men and women who have passed through our public schools and under the direct influence of those we have placed over them. The educational authorities have failed to supplement weak parental control, the root of the trouble, so the community must now, for its very life's sake, take a hand in stemming this fearful moral waste of the young, not alone for the sake of the victims, but also for the coming generation whose progenitors these undisciplined young people are and for whom they will furnish vicious instincts and environments, and so pass on their own demoralization.

THE chief element of hope in the plan of using the school as a social center is that it is based upon the idea of mutual helpfulness—of teacher cooperating with parent, of rich cooperating with poor, enlightened with illiterate. But this method of reform must fail unless the better class of women and men that there is in almost every neighborhood gives itself freely to the work. It is largely because parents have ignored the schoolhouse as completely as though it did not at all affect their own lives that the present conditions have come to pass.

THE first use of the schoolhouse as a social center is, of course, to make it a place where the children will like to spend their playtime, a place that offers all the joys of the street with none of its dangers. And here comes up the old question of supervised playgrounds, but however it be settled, there is work and to spare for every cultured young girl and woman in the neighborhood of a public school in bringing wholesome, happy play and instruction into the out-of-school lives of the children.

ANOTHER phase of the subject is the opportunity here offered of training the young voter in that direct and concrete fashion that all lovers of the practical crave. This should be a recognized part of the plan in every center. The training need not go beyond informal talks on civics delivered in a stimulating fashion, in rooms set apart where the young men of the neighborhood may meet and thrash out their opinions. The little jeweler, caterer, baker, clerk, and small merchant in the side street, does really need and desire a quiet place where he can talk "politics" with his peers. The respectable men of this class will not go to saloons, and they are often so circumstanced that they cannot open their homes even occasionally to their friends.

TO these men should go the well-informed men of the neighborhood, and those who have no gift at speaking publicly can do much to educate this unformed public opinion by mingling with the men and talking with them as with their own kind. Thus, much of the sophistry and the untruth of editorial and platform demagogues could be exposed, as also the half-baked theories of those voluble leaders who propose to better conditions by revolution.

The contour of the head is closely followed in this turban of white straw, which has for a crown, softly crushed, white brocade. On the right side, from where the velvet-bound edges of the brim overlap, sweeps back a white wing



This fancy black straw hat has the brocade crown which is so prominent a feature of the new season's hats. Here, however, it is almost concealed by a veiling of black tulle and by the broad brims, turned up to form the fashionable boat-shape. A varicolored ostrich feather softens the left side outline

A snug, little sailor shape of white satin-straw braid, the stripes of which, on the brim, radiate from the crown outward instead of following, as usual, the brim line. A wide, black velvet band and small, double wings trim the round crown

Of pink gauze is this airy and delicate structure which seems created to cast a deeper bloom over the feminine beauty beneath it. The crown of heavy lace is surrounded by pink roses and bows of sapphire-blue velvet which give character to the general paleness of tone

THE SOUTHERN EXODUS IS THE CUE FOR THE MODISTE TO DRAW BACK THE CURTAIN AND DISCLOSE THE FIRST MILLINERY TENDENCIES OF THE NEW SEASON

REGINA MODELS



MISS GERALDINE FARRAR

This is Miss Farrar's latest photograph in the pleasing rôle of Geraldine Farrar at home, not the least successful of all the many charming rôles in this artist's varied repertoire



It was as Marguerite in Faust that Miss Farrar made her début in Berlin during the season of 1901



Mimi, the luckless heroine of Puccini's "La Bohème"





The beautiful and brilliant Tosca is a part that fits Miss Farrar as if Puccini had conceived it for her

TO HEAR MISS FARRAR IN ONE OF HER ROLES IS TO REJOICE ANEW AT THAT HAPPY FORTUNE WHICH HAS GIVEN TO AMERICA A PRIMA DONNA SO GENEROUSLY ENDOWED WITH BEAUTY, YOUTH, AND TALENT

The Goose Girl in "Königskinder" is one of Miss Farrar's newer rôles, but her delightful impersonation of it has attracted so much interest that Prof. Humperdinck's opera has been one of the most successful of recent productions



From the dense growth of the forest primeval, moss-bearded oaks lean to their still reflection in the pool

A WHITE FOREST *in the* SOUTH

TWENTY-TWO miles up the Ashley River, which means less than two dozen miles from the picturesque city of Charleston, South Carolina, blooms Magnolia Garden, superlatively lovely in a part of the country where beautiful and luxurious vegetation is the rule.

How to reach this terrestrial paradise? At the end of a decrepit old wharf one boards the small steamer, from which, for a few hundred yards, is glimpsed a wonderful view of the battery and the harbor; then a turn in the river, and one is suddenly in a land of desolation. On either side, low, flat mudbanks with wavering lines seem irresolutely to confine the choppy, wind-lashed water.

Patiently the steamer winds along the narrow channel until it finally reaches a well-kept little dock. Here the river bank is high, and huge oaks, with their branches bearded with streamers of gray moss, stretch over the water. An ascent of a few steps, a short walk along a little path, and then the glory of the garden!

He who will give a modest fee to some favorite charity of its chatelaine may be permitted to wander here at will.

Only the palette of a master painter could convey the beauty of that gorgeous mass of living, vibrant color. Broad walks, bordered on either side with azaleas in full bloom, wind away into the distance, and behind the azaleas are massed magnolias and camelias with glossy leaves and blossoms, waxlike in their perfection. Pine-trees covered with climbing roses point skyward their broken outlines, and all about are spreading oaks with wonderful mantles of moss. In the sheltered by-paths the mellow sunlight falls in golden patches, lighting up the roots of ancient trees and the red-brown carpet of countless pine-needles. Among the flowers and trees one comes abruptly upon dark sheets of still water reflecting the gorgeous coloring of the garden and the white clouds as they drift by.

On turning toward the river, the desolation of the earlier view seems impossible, for the gray-green water, the clinging, trailing moss, and the ghostly, outstretched branches of the hoary trees blend together in a perfect background for the riot of magnificent blooms.



Sun-dappled paths, bordered by radiant bloom and guarded by ancient oaks, lead into the garden of enchantment

WHERE AMERICA IS FRANCE

More Alluring than Aiken or Palm Beach to Those Who Love the Tradition of Old France, Its Soft Speech and Bustling Life, Is the Vieux Carré of Old New Orleans

BASKING in the sulphur dust and yellow heat of the tropics, lulled to a purring drowsiness by the soft lapping of the Mississippi, lies the Vieux Carré, the interesting old French Quarter of New Orleans.

Narrow are the streets and honeycombed with weather-beaten buildings where sloping eaves, mullioned windows, winding staircases, spiked balconies, and porte-cochères bespeak their Old World origin. During all the golden summer, one catches glimpses through these somber porte-cochères of cloistered courts overrun with the glorious flowers of the Midi, with here and there a garden bench supported by caryatids, corroded bronzes, statues mutilated by the years, and lazy fountains choked with drifted leaves.

Throughout the area of thirteen squares by six squares which composes the Quarter live the remnants of the old French families, preserving much the same barriers of caste as in the days of their domination. Those who were noble then are noble now, and the once ignoble are still so held, however material values may have changed. Here and there among the patricians is a man who boasts of royal blood, and even the frugal, energetic bourgeoisie—that great, care-free element which depends chiefly upon the French market-place for a livelihood—has its aristocrats who live aloof and in some cases strictly incognito under the burden of irretrievable losses.

WHERE CASTE IS CASTE

The streets sharply define the social status of the inhabitants. Along the dingy rue de Magazine swarm slovenly women, and over its deep-furrowed Spanish pavements Creole children play "hop-skip" with the children of Gascony and Sicily. It is in the rue de Carondolet and the rue de Rampart (north) that old palatial homes abound, though the majority have degenerated into private pensions and lodging houses, the owners of which none the less cling to their tattered remnants of gentility and move in exclusive social circles.

Let us go to a certain slate-colored mansion with crumbling walls and heavy-browed doorways that stands in the rue de Rampart, not far from the house which the Creole *"sang pur"* built for Napoleon. A bent, old servant answers a ring at the iron grille, and slipping through the wicket and the cool, arcaded tunnel into a courtyard, flower-starred and grassy, we come upon a little company of people under the magnolias, pattering the softly slurring southern French. A stately little old lady with snowy hair, high-coiffed, gets up from her embroidery frame and comes smilingly to meet us.



The rue de Rampart, where dwell in proud seclusion the remnants of an old French aristocracy

THE GLORY THAT WAS FRANCE

We pass through a crumbling doorway into a gloomy exterior where steps re-echo on a half-ruined mosaic floor and a hidden parrot calls, *"Qui va la?"* then up and up a twisting stairway, across a dusty balcony to a great, high-ceilinged salon, paneled in walnut and hung in old French brocade. Above a marble fireplace hangs a mildewed mirror set in a tarnished, gold-leaf frame flanked by sconces, and round about are ranged heavy bronzes, heavier armor, dark, rich portraits, tapestries, rows of worm-eaten books, and massive furniture.

Beside a mullioned casement, through which can be seen the drab roof and cluttering chimneys of the D'Marigny mansion where Louis-Philippe was a guest while in exile, stands a three-legged piano with sadly battered keys, and near it a marble statue against a background of spreading fronds. All about is the lovely handiwork of old France—a Louis Quinze tulip-wood screen and escritoire with its original fittings of dull gold and blue enamel, a footstool of the days of the First Empire, a Louis Quatorze *cheval-de-frise* in a rosewood frame, an inlaid cabinet filled with rare old crystal and porcelain, clocks, ecclesiastical candlesticks, everything that means "Old Creole Days" at their best.



Much as they were in "Old Creole Days" are the sequestered courtyards of the French Quarter

IN AN OLD ROSEWOOD CHEST

Last and most wonderful of all is a small, rosewood chest, deeply carved, with a blurred inscription in French. It requires some persuasion to induce our hostess to bring the chest into the light and turn the key in the grating lock. As the lid springs back, rises up the ghost of the odor of a yellowed camellia lying on a bed of cobwebby lace with the trinkets of a long-gone yestereven. Here lies all that is left of a former mistress of the mansion. One by one the things are tenderly removed and placed in our eager, outstretched hands—a bracelet and girdle of topaz and amber joined with medallions of Etruscan gold, a lace mantilla filmy as a cloud, a scarf embroidered with the crest of a duchess, old letters with royal seals, a picture of Louis Napoleon in a daguerreotype case of purple velvet, a broken string of pearls and a pearl brooch—both waxen yellow like the dead camellia—a necklace of rubies twinkling like drops of blood on their slender wires, the clasp of which is inscribed *"Gage d'amour,* 1837"—last of all, a cameo locket encircled with diamonds holding two miniatures, one a vividly lovely woman, the other an officer of the French army.

L'INSOUCIANT CRÉOLE

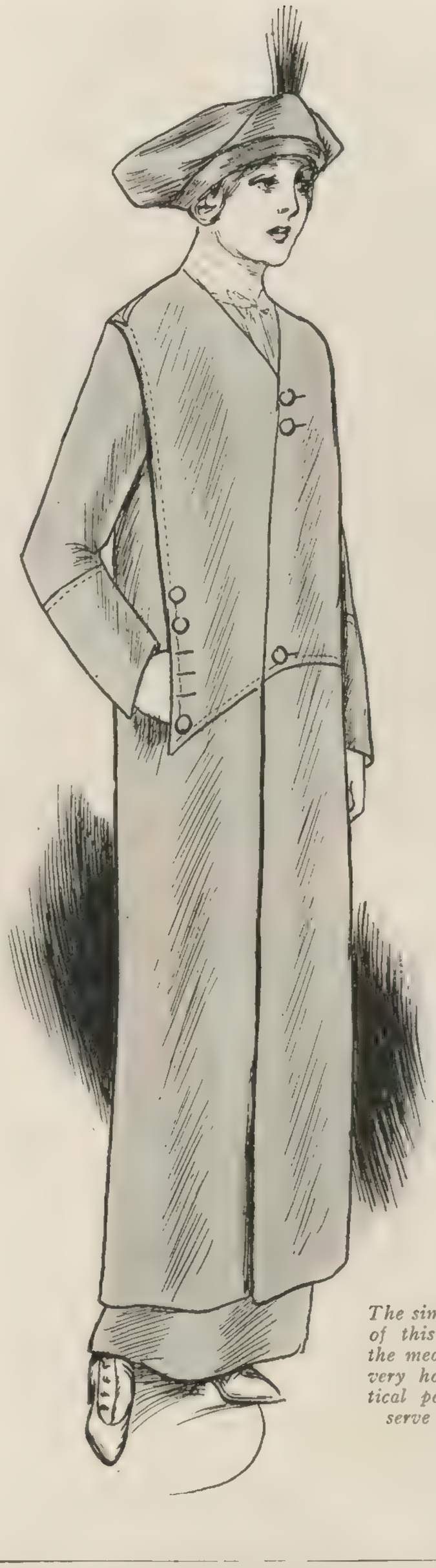
To the Creole, oblivious to many of the finer things of life—that debonair, devil-may-care, convivial type of dreaming Orleansan—such treasures are less esteemed than is his parrot, his yellow dog, his box of dominoes, or the cheap, acrid applejack served with his *déjeuner.* Yet will he bestir himself as if electrified to obtain a seat in the old French Opera House, whither he hies, always in time for the overture, to sit spellbound until the last quivering strains of "Rigoletto" or "La Bohème" have died away. Beautiful music is a vital, crying need of his nature, and as fervently as he loves good music does he loathe the cheap and common sort.

In his mind the French Opera House is second only to one thing—the Mardi Gras, which he has celebrated in February of every year since 1827. At these times the whole city is *en fête,* and many picturesque semi-public balls follow on one another's heels, all during the week of revelry.

THE HUB OF THE FRENCH QUARTER

The hub of the Quarter is the French market, built in 1813. It stretches its low,

(*Continued on page* 104)



The simulated Eton top of this motor coat is the means of providing very honest and practical pockets that also serve as a trimming

INCOMING MODES *for* SOUTH-GOING FASHIONABLES

The Southern Emigration of Society is the Signal for the French Exportation of Fashions Suited to Fair Weather Climes

ONE charm about the prospect of going somewhere south of the Mason and Dixon Line while snow storms are delaying traffic and interrupting telephone conversations in the north, is the entire change of wardrobe which the mid-winter migration necessitates.

CHOOSING THE TAILORED COSTUME

The question of traveling garb need not be considered, but the matter of a light weight, and rather handsome, tailored costume to take the place of the velvet street suit of the north is very important indeed. A costume of charmeuse, satin, or soft silk in a dull shade is particularly useful during the southern resort season, as it may be worn when a linen or crash jacket and skirt would look too simple and when a lingerie or lace creation would appear too elaborate. There are colors a-plenty from which to choose, as the new color series from Paris includes twenty-five blue, fifteen brown, twenty green, and twelve purple tones, any one of which is cool-looking in a semi-tropical climate.

NEW CUTS IN TAILOR-MADES

The woman who insists upon a plain and perfectly straight *trotteur* skirt may have it with fronts that overlap and button toward the left side as far up as the knees, or with a narrow, mid-front panel of two shallow box plaits, or with a three-inch-wide plain panel overlapped at top and bottom with broad straps that really button. If she prefers a draped skirt, there is an endless variety of models from which to choose.

Jackets are cut-away, bloused, or belted. Undeniably the drawn-in-at-the-waist effect is much to the fore this season, but few of the exclusive models are belted in precisely the same way. At all events, if a strap goes half, three-quarters, or entirely around the waist, it does not look the same as a strap of a similar length that is put on a coat cut on different lines, and finished in a different manner at the neck and wrists.

THE TRIMMING TASSELS

This year's tailor-made suit, and especially the one of silken material, will frequently bear the distinctive trimming tassels. They are the principal adornment of a suit of dark blue suède silk, shown in the middle illustration on this page. The skirt, draped in loose folds across the front, is caught at the left side under a row of four dark blue silk tassels; the back is draped toward the opposite side and there held under a large satin rose. A strip of blue silk braid forms a half-belt across the back of the jacket and is finished at each end with a single tassel; similar bands of braid cross the sides, and terminate with tassels. Where the cutaway fronts of the coat join under a large satin rose, there is a slight puckering of the material which draws in the fullness at the waist-line. Above the waist, narrow revers of satin run upward and under a broad collar of satin which comes to a point at the back of the coat. Triangular buttons of blue pearl trim the satin cuffs of the coat and fasten the back of the blue chiffon blouse, which is finished at the throat with a tucked band of the material and a high collar of white net.

With this suit is worn a dark blue straw hat. A satin band edges the wide brim, and a wider band encircles the crown, which is trimmed with a flat and oblong fancy of blue ribbon, under which is rooted a stiff aigrette.

INTRODUCING STRIPED EMBROIDERIES

Embroideries applied in stripes are quite as new as tassel trimmings. This style is the salient feature of the suit of biscuit-colored suède cloth which is shown to the right of the suit just described. The jacket, which is only slightly cut away from the waist-line in front, has side forms that are embroidered in cross-stitch with biscuit-colored floss. This shade is repeated in the braided loops of silk which hold in a slight fullness of the jacket directly under the arms. Brown velvet, so dark that it is almost black, is used for the rolling collar and narrow cuffs. In front, the skirt is caught into two folds at the belt which form a slight drapery; at the left side, toward the back, the skirt is slit to the knee and drawn together at the ankle with two braided



Fashion steals many a hint from upholstery these days; one is the charm of tasseled drapery



Striped embroideries are admirable to enrich without lessening the simplicity of the tailor-made



Moss-green silk, embroidered in gold and beaded in silver, makes a resplendent wrap for southern wear



A gown brilliant with jet and rhinestones depends for its chic equally upon under-robe and tunic

loops of silk. The hat is one of the new, small shapes in biscuit-colored horsehair. Its flat, nearly straight brim is faced with dark brown velvet, and curving up from the back of the tam o'shanter crown is a black-brown aigrette that starts from under a small bow of brown velvet ribbon.

THE CHIC OF GREEN

Innumerable shades of green hold the attention of the truly chic woman. One of the newest is called "sap," which is particularly attractive in mixed worsteds. It is the tone selected for the light-weight cloth coat shown at the left on page 40. This is cut to give the effect of a waist-long Eton jacket that fastens at both sides of the front with medium-sized horn buttons and cloth-bound buttonholes, thus forming practical pockets a trifle below the belt-line. On the shoulders, the rear, upper edges of this simulated Eton overlap the front, upper edges. At the back of the coat, starting at the waist-line, is laid a deep, plaited panel trimmed with two large, horn buttons set in cloth-bound buttonholes. The wrap is lined from the shoulders half-way down with sap-green silk. This silk is used on the close-fitting hat to form the soft crown that puffs over the diadem-brim of sap-green straw which supports a black brush aigrette.

A VERDANT WRAP AND GOWN

Moss-green silk tassels of extreme length and fluffiness are a charming detail of an evening wrap lined with white chiffon which is sketched at the left of this page. This wrap is of moss-green silk bordered with an embroidered design in golden silk floss and silver beads resembling tiny crystals. The long, large, and loose armholes are partially trimmed with broad bands of the embroidery that run into the neck to merge with the front opening edged with white fox.

Fascinatingly simple is the white chiffon evening gown illustrated on the right of this page. Truthfully speaking, only the slip of this gown is of chiffon, and that is two-thirds covered by a polonaise of emerald-green satin, confined at the waist with a broad belt of white satin, and at the back extended into a long, pointed train. Partly veiling the costume is a scarf of white and silver gauze, which floats gracefully as it is not weighted at the ends. But the most unique and fetching detail of all is the coiffure ornament. It is composed of a spider-web netting of gold thread closely banded with a corded gold braiding, and carrying directly above the brow a tall aigrette made of a triple tier of gold tinsel spirals, terminating in crystal pendants. This is the most stunning thing in coiffures that has been brought out in many a long day, and is particularly becoming to the woman whose profile is regular.

A SHIMMERING MAGPIE GOWN

An evening gown which is destined for Palm Beach is shown in the middle illustration on this page. The white satin skirt, draped in deep folds across the front, is caught at the left side with two large, rhinestone buttons, and over it is hung a tunic of black chiffon with an appliqué of flower motifs centered with large jet beads and interspersed with an embroidering of tiny jet beads. Three rows of rhinestones define the neck opening of the white satin bodice, and a single row edges each elbow sleeve. A typically French touch is the black velvet belt which fastens in front under a broad, two-ended bow knotted in the middle.

THE WANE OF THE LINEN FROCK

Where is the linen frock of yesteryear? What has befallen the fabric which season after season has garbed every matron and maid who sought the seclusion of the smart watering places? Last year this desertion started with the substitution of soft crêpes and voiles for the easily crushed linens, and now a new material, crêpe-des-Indes, is driving the starched fabrics—temporarily at least—into the background. This lovely crêpe lends itself most amiably to all manner of plaitings, and it does not demand supplementary trimmings. But a silk crêpe-des-Indes frock is likely to cost more than the costliest of linen dresses. In truth, one must pay for the novel and the ultra.



A green polonaise of regal lines and a gold and crystal coiffure give an appearance of a semi-barbaric magnificence

THE EARLY VICTORIAN LOW NECK

No one pretends that the cut of the early Victorian decolleté gown is not a trying fashion, except perhaps to the débutante whose youth may enable her to wear it successfully, if anyone may. Moreover, the style is a quaint one, and quaintness, wisely handled, is nearly always attractive. Like the majority of the fashions revived from another day, the early Victorian low neck has been modified. It does not mark a straight line across the neck and out over the shoulders; for in the new style the shoulders are covered. Nevertheless, it has the same straight cut across the bust that is observed in the portraits of gentlewomen of seventy years ago, but this type of semi-decolleté neck is now produced by trimmings.

Note.—Vogue will cut to order any of the models sketched for this article. Skirts without foundation, $2.50; *with foundation,* $3. *Bodices and short jackets without sleeve,* $1.50; *with sleeve,* $2. *Princess gowns with sleeve,* $4. *Long coats,* $3.

LINGERIE THAT REFLECTS IN ITS DESIGNING SUCH BIG MODES AS THE PRESENT SILHOUETTE AND SUCH LITTLE ONES AS THE NEWEST FANCIES IN LACES AND EMBROIDERY



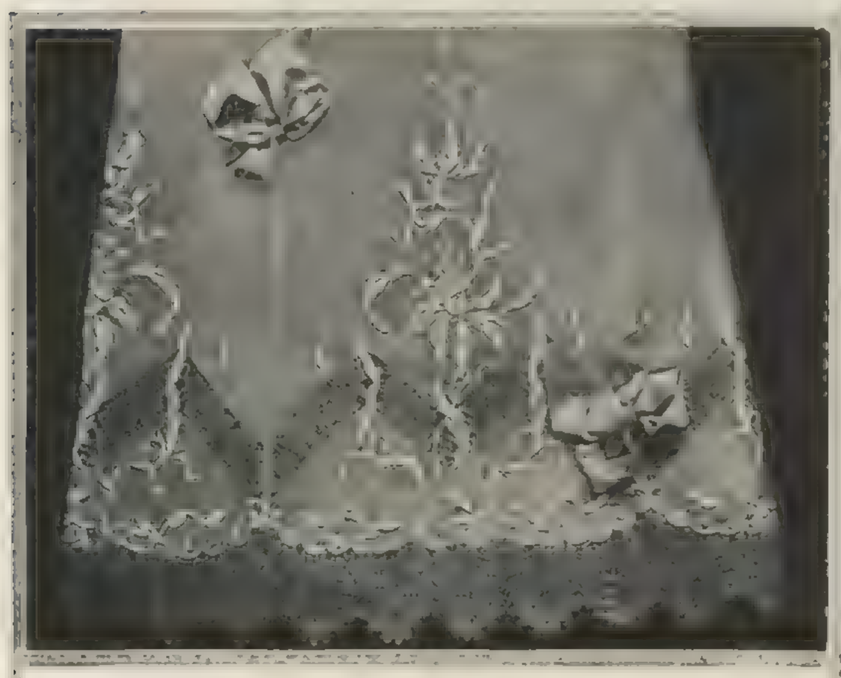
From the top of the boudoir cap to the last frill on the petticoat, Valenciennes lace is used with a lavish hand. It also widely ruffles the moire "chaise longue" cover and the pillows, great and small. Garlands of tiny silk flowers give color where color is fancied



Three-piece set of hand-made linen, embroidered in a delicate rose pattern combining lattice-work and satin stitch. The scalloped edges are outlined with Valenciennes lace, which adds not only daintiness but durability to the garments. The skirts of the nightgown and chemise are tucked onto the embroidered yokes, and the rather straight drawers are nicely fitted to give slimness. From Wanamaker



One of the new, straight petticoats that are the outcome of the slim silhouette. Long insertions of Valenciennes lace and trailing embroidery accent the straight lines. From Altman



Bohemian lace in a fir-tree pattern, heavy embroidery done in satin stitch, and satin ribbon bows adorn this straight petticoat of French lawn, imported by Altman



Quite unique in character is this set in which baby Irish lace is inserted into lawn striped with Valenciennes lace. The embroidered ribbon beading, the placing of the tucks, and the flaring ruffle on the drawers are details that add to the beauty of this lingerie, shown by Aitken

SMART FASHIONS *for* LIMITED INCOMES

A Wardrobe for the South, if Cannily Chosen, May be Made Rather an Economy Than an Extravagance



An advance Paquin suit model shows a short coat peplum in front and a long tail in back



Surely a southern wardrobe is not an extravagance when it includes frocks as adaptable to summer wear as this



A vest of batiste with tucks pressed in is a pretty innovation and one easily followed

WHERE is the extravagance of buying white clothes in January if they also answer for June and July? The styles will not have changed noticeably for (here is a trade secret, a peep behind the scenes) the first new ideas for spring fashions are put into these clothes, and already the Fifth Avenue shops and the best dressmakers have received some imported models—designs created for Frenchwomen who are going to Monte Carlo.

The woman of limited means who is going south may have and should have this season's clothes—where is the fun of a pleasure trip in last season's garments? And where is the need? Judgment in buying insures new models, and knowledge of this season's styles makes the remodeling of last season's more than a possibility. Advance styles are a splendid economy. So shop now, not alone for the south, but for the summer.

FASHION FACTS WORTH KNOWING

Already there are some facts to guide the shopper. One is that ratine effects in cottons for street suits and semi-tailored dresses will be much worn this summer. Another is that a lingerie gown no longer means one of sheer batiste or soft French mull, but a white gown of transparent French crêpe, a net gown, or a sheer marquisette, sometimes in a plain weave, sometimes in a fancy one.

Color is being used in white suits, perhaps around the bottom of the skirt to simulate the tunic effect and perhaps in the front to suggest a vest. The new reds are in evidence; one which will probably gain popularity is a bit softer than petunia. The yellows which have glorified velvet and satin are wondrous soft in the uneven ratine weaves and, if properly relieved by white at the neck, may be worn by most types.

Take the suit illustrated to the left above. This is a late Paquin model which may be made of serge or *velours de laine* in this soft, champagne yellow with the vest and collar of white plush cloth. Or if it is made of white linen, the vest may be of ribbed piqué. In either case the buttons may be amber color. Vests, by the way, show many attractive variations which will do much to make them a vogue. This suit is particularly good, cut as is the coat with a short front and longer back, and the skirt with a plain front and a slight drapery caught into the plain back panel. The half belt and the inner cuffs are pretty marks of the new season.

A pattern for this suit or any other costume shown in the department of Smart Fashions for Limited Incomes will be cut to measure at a special price or $1 for waist, coat, or skirt, or $2 for a complete costume or long coat.

Another attractive suit, not illustrated here but which is in the exhibition of crinoline models shown in Vogue's pattern rooms, has a coat a trifle longer than the one just described, and cut with an empire front completed by a deep peplum extending from the bust to the hip-line. The shawl collar is broad on the shoulders and narrows toward the waist where one button is used as a fastening. The three-quarter sleeve is completed by a deep cuff. The back is plain and in one section from neck to hem. The skirt has an attractive tunic effect, simple enough to be made in linen, but with the severity pleasantly relieved. This is also one of our special models shown exclusively in crinoline, which are not illustrated for publication, but for which patterns are cut.

A water color sketch accompanies each pattern. The model described (No. 2) costs 75 cents each for waist and skirt, or $1.50 for the complete costume. With such a guide a suit could be made inexpensively at home by a good seamstress. Linen would be smart for it with the collar and cuffs darned in a heavy floss in a long and short stitch in either white or amber.

DRAPERY SUGGESTED IN TAILOR-MADES

How to achieve drapery in tailor-mades? This is a nice question, as there must be enough not to be skimpy, and not enough to be in the least cumbersome or clumsy.

The coats as a rule should be plain, and a slight fullness should be used at the sides or back of the skirt. But what are words when a well-cut pattern will tell the story? Vogue pattern No. 2201 (shown in our catalogue which will be sent upon request) is a particularly good example of drapery rightly handled and yet practical. Soft material such as éponge should be used either in white or a light color. This material is prettier than ever before, softer, lighter and no more expensive, as the best qualities can be bought for $1.50 a yard. Six yards are needed for a suit, so the material would cost $9. The pattern for the complete costume would be $1, and a capable seamstress (éponge can be handled by a seamstress as it should not be too stiffly tailored) at $5 would make a total of about $17 with findings.

THE UNSTITCHED, PLAITED BLOUSE

This is just the softest thing imaginable. Though pretty in sheer batiste, it is infinitely more so in chiffon or crêpe de Chine, and likewise more practical, as in wash models it requires skilful

laundering. This model, shown to the right on this page, may be made of plaited crêpe de Chine, unlined, with a vest of the same having the edges finished by a cording. It is closed by bound buttonholes and small, crocheted buttons. Narrow Malines lace, set on with fullness only at the neck, is placed between the vest and a band of white coney, for furs, in accordance with a French mode, are worn in just such ways.

A more informal waist is the one below this. Tub silk or sheer linen would be smart for this blouse, cut surplice-wise with the kimono shoulder finished by a long, set-in, tight sleeve. The collar is of filet lace with a jabot of the material of the waist edged by the lace. As in this instance, many of the new waists show, instead of separate jabots, a frill which is a part of the waist itself and used to complete the design.

THE JANUARY SALES

A gown appropriate for Aiken this winter and for Newport next summer is shown in the middle of page 43. Crêpe or éponge could be used for it, and these materials could probably be bought to good advantage just now, as during January sales of white cotton goods of all kinds are going on, and often the prettiest varieties, especially of imported materials, are sold out early in the season and impossible to buy later on. All the large shops which make a specialty of white goods during January rival each other in showing the newest fabrics at especially good values. This dress, made of a rough cotton material, could have the collar and cuffs and hem of guipure lace. Flat crochet buttons form the fastening, and a white suède belt binds the waist. The skirt is cut in but two pieces; the left side extends across the center-back with slight gathers at the waistband. A more practical cutting would give a closing similar to that of the front at the right side back. The drapery of the skirt is so simple that if starch is omitted in the laundering, the dress may be tubbed.

IN SERGE OR DAINTY CRÊPE

A tailor - made serge frock is never amiss. One of very simple style is illustrated at the right of page 43. The surplice closing is becoming and rather improved here by the satin vest. The stock and chemisette are of fine French batiste. The chemisette is laid in small, stitched tucks, held in place by pressing. These pressed tucks are a delightful innovation. The skirt is cut with a seam on each hip, and looks well closed with real buttons and buttonholes extending midway to the knee.

This afternoon gown, whether for the summer land or the summer time, is charmingly cool in appearance as in fact when made of a cobwebby French crêpe. This is a delightful material which in no way suggests the opaque, deeply crinkled, Japanese crêpe. It is almost transparent, and wrinkley rather than crinkley. In fact, it is not unlike marquisette, but newer because a bit rough.



Dresses and blouses for the southland show touches of fur, here a strip of white coney outlining the vest

The jabot is now more often treated as an integral part of the blouse design than as a separate frill

The gown on the right at the top of this page would be charming of this material trimmed with broad bands of filet or Bohemian lace, preferably the latter, as it is newer. The pannier is more in effect than in reality, as the skirt is cut in one from waist to hem with the lace set in. The opposite side of the skirt is undraped and without lace. Instead of a contrasting material for the turnover shawl collar, the lace finished with a plaited edging to match is used. The long, tight sleeves are of the plain material.

To be quite correct, summer evening gowns and those worn at Aiken or Palm Beach should be a trifle less sumptuous in character, and, if anything, more filmy than winter gowns. Velvet and spangles are replaced by laces and chiffon or soft silk and satin, and even softly glinting beads, beloved of the débutante, are used more sparingly.

WHERE SIMPLICITY IS A FINE ART

The evening gown sketched on the left is a late Chéruit model. One side of the kimono waist and the whole skirt are of white charmeuse; the opposite side of the waist is of shadow lace, while the girdle is of a wonderful coral shade. The cut of the skirt is, however, the new feature. The lines of the pannier are given on each side by a fold laid in the material. The folded edge of the front, which is rounded off at the bottom where it shows a slight opening, rather accentuates the length of line. The sash at the back may hang half length or extend nearly to the bottom of the skirt, according to which depth is more becoming. It holds in place two folds of drapery. With a pattern cut to order at $2, this dress could be easily made at small cost.



A skirt which gives the effect of a one-sided pannier can be uncomplicatedly made in one piece



The evening gown for summer clime or summer time is more simple than for the winter season

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in 36 bust only, the patterns of models published under this department at the special price of $1 for a separate skirt, jacket, or bodice; $2 for a whole suit or gown.

THE FRILL THAT FOR A PERIOD WAS THE ONLY PERMISSIBLE ADORNMENT OF THE SIMPLE WAIST HAS GROWN TO LARGE AND FRIVOLOUS PROPORTIONS, AND THUS PAVES THE WAY FOR THE RETURN OF THE MORE ELABORATE LINGERIE BLOUSE



Rose-colored linen is introduced at yoke and cuffs of this fancy marquisette waist, shown by Altman. Heavy embroidery and sheer Flemish lace give weight to the well-fitting bodice, and more of the lace is used in conjunction with net on the high collar and jabot

A conventional striped design of heavy embroidery in satin stitch almost entirely covers a waist of white marquisette and completely conceals the line of the sleeve where it is set in at the normal armhole. A narrow, black satin tie encircles the collar. From Altman

Into a shoulder yoke are set fronts of sheerest linen, finely plaited, but left unstitched. These panels of plaiting, back and front, and the deep, tucked cuffs are outlined by insertions of net appliqué. From Wanamaker

An elaborate edition of the simple style of blouse that has so long been in favor, but here the ubiquitous Irish lace is replaced by edgings of filet. Linen is the material used and the pretty employment of hand-run tucks and hemstitching spells its French origin. From Wanamaker

On a fine linen blouse, darned in squares, are imposed hand-embroidery, an attractively pointed collar, and frillings of filet and Cluny laces. The collarless neck makes it suitable for southern wear. Model from Altman

EXCLUSIVE VALESCURE *on the* RIVIERA



Great "parasol" pines surround the club house of the most picturesque golf course in Europe

IN the very heart of the "Côte d'Azur," as the French poetically name the Riviera, lies Valescure, one of the loveliest spots on the Mediterranean coast of France. Valescure, which means "shaded valley," well deserves its name, for it is cradled on the sheltered slope of wooded mountains. It is the winter paradise of an international aristocracy, American as well as European, the members of which take refuge in its sunny, pine-scented air from the rigors of the north. Here the English nobility and the French *noblesse,* for five months in the year, from January to May, occupy superb villas, gleaming white, with rose-colored roofs of tile, and marble loggias and terraces surrounding and surrounded by beautiful gardens and parks. All this is set against a background of the rose-tinted porphyry mountains of the Esterels which form a screen from the four winds. Three hundred feet below, the blue Mediterranean stretches away to melt into an azure sky.

Two members of the English aristocracy, with far-seeing astuteness, originally bought up this charming region of some square miles, and so jealously do they guard it and so slowly do they sell it that indications are that the exclusiveness of Valescure will be preserved for all time.

Prominent among the palatial villas of the colony is the winter home of the Duchess of Marlborough, called, in the *patois* of Provence, "Lou Casteou"—"The Castle." It has the air of a grand château rather than that of a villa, and is built after the architectural style of old Provence with massive walls and colonnades, and cool, cloistered galleries. "Lou Casteou" contains some twenty-five rooms fitted with tasteful luxury and all modern comforts.

With its perfect roads and all the attractions of the Riviera at the distance of only an hour or two, Valescure naturally makes a hobby of automobiling. Delightful, too, are the walks among the flower-covered slopes and over the mountain paths, which have been carefully signboarded by the Touring Club of France for the convenience and safety of the pedestrian.

Valescure boasts the most picturesque golf course in Europe, though it has many a near rival. The Duchess of Marlborough is a most enthusiastic devotee of the game, and may often be seen on the perfectly appointed links in company with the Countess Torbay, the Russian Grand Duke Michael, the comte and comtesse de Rohan-Chabot, and others of the colony. Frequently, too, she has tea served on the spacious veranda of the club house with American friends who may have motored over for the afternoon from Cannes, or gay Nice, or even gayer Monte Carlo.



"Lou Casteou," the palatial winter villa of the Duchess of Marlborough at lovely Valescure



Built in the style of old Provence is "Lou Casteou"



The Duchess of Marlborough, Countess Torbay, and the Russian Grand Duke Michael on the links

SEEN IN THE SHOPS

Presenting the Economies and Advantages of the Great January Sales in the New York Shops —A Trio of Models for the Southern Season

HOW women who are not in New York long to take advantage of the wonderful sales which go on all through January! Opportunities for economies then present themselves which cannot be met at any other season. Not only are there wonderful sales of household linen, blouses, lingerie—both domestic and imported—but the best shoe shops also have remarkable sales.

The day after Christmas shows a new world in the shops. Everything is white—white dress goods of linen and cotton, masses of white household linens, lingerie, and blouses, all in fresh, new stock made up especially for these sales during the dull periods of the manufacturers' season. It therefore becomes possible for the shops to sell them at less cost than usual.

FOR THE SOUTHERN SEASON

In the dress departments white serges, white linens, and white lingerie gowns are displayed for the southern season. One of these, in the new, almost transparent French crêpe, is shown first at the top of the page. The modified Russian blouse is attractively embroidered in long and short stitch in a ratine thread which may be all white, coral, or gray-blue. The neck is finished by a collar of the material, hand-embroidered in white, and with an attractive little tucker in the front. The skirt shows a smart draping and a trimming down the front of real buttons and buttonholes, though the dress fastens in the back. This gown is advanced enough in style to be as suitable for next summer as for Nassau or Palm Beach. Price, $45.

The evening gown shown second from the right is composed largely of shadow lace and is consequently delightfully summer-like in appearance. Character is given it by the over-drapery of charmeuse which may be had in blue, pink, yellow, or white. Little bunches of French flowers catch the girdle, the drapery, and the lace flounce. Price, $42.

The suit, which is also for the southland, is of crash into which a color is woven to form a trimming. The coat is cut on semi-fitting lines with a belt of leather matching the color used down the front, around the cuffs, and at the bottom of the skirt. In a white suit this color may be coral, black, violet, or blue. The skirt is a four-gored model with a folded edge down the side-front finished toward the bottom with four buttons. The use of color around the bottom gives, in a very simple way, the effect of a tunic skirt. Price, $38.



A Russian blouse style in French crêpe, a material for which summer popularity has been prophesied



An evening gown, composed largely of shadow lace, that makes it delightfully summery in appearance



A contrasting color is so woven into this smart crash suit as to form a most charming trimming design

WAIST MADE BY HAND AND TO ORDER

The waist shown on the extreme right at the bottom of the page may be made to order in any color desired. The model illustrated is of chiffon cloth in one of the new reds, with the accordion plaited ruffles of the same material. Price, $22. The shop where this is shown is one of peculiar interest. The work is done by young girls who are taught needlework free of charge and who, as they become proficient, are paid a small salary. As this shop is run by a group of rich women, whose philanthropy is shown in this practical form, only the best materials and the finest workmanship are sanctioned.

PROFITING BY THE "WHITE SALES"

An unusually good waist, offered in the white sale of one of the large New York shops, is sketched on the left of the lower group on this page. It is made of sheer white lawn with the front laid in tucks and crossed in surplice effect. The collar and cuffs are bordered by a narrow, accordion plaited ruffle edged with footing. Though not hand-made, this is a waist in excellent style and



The collar and the surplice crossing are attractive deviations from the usual



Girdle-top corset made in this country by a French corsetière



Single-toned chiffon blouse, prettily ruffled, made to order and sewed by hand



A French combination of nainsook, unusual in cut and method of fastening

of good workmanship. The price is $3.

A pair of corsets of heavy coutil with the long, straight line and the fashionable girdle top is shown next to the lawn waist. The top is trimmed with satin and lace, and attached to the lower edge are three pairs of garters. This corset is made in America by a French corsetière, and though it usually sells for $5, it is priced, for the white sale, at $2.50.

LINGERIE AT SALE PRICES

A hand-made French chemise which is especially nice for wear with an evening gown is shown in the middle of the page at the top. The embroidered, scalloped top of the chemise is fitted with loops through which ribbon shoulder straps may be drawn. Ribbon-run eyelets also adorn this garment, the beauty of which lies in its sheerness and fine workmanship. The price is $2.75. A French combination of nainsook cut on new lines with the narrow, straight drawers is sketched at the left at the top of this page. Valenciennes lace and simple hand-embroidery are attractively combined with a scalloped edge on neck, armholes, and bottom of drawers; these button down the front. Price, $5.75.

At the bottom of the page is a drawing of a set of hand-made lingerie pieces. A buttonhole scallop finishing the edges and heavy bow-knots in hand-embroidery on the neck of chemise and nightgown and on the bottom of the well-cut, straight drawer legs, are the dainty trimmings used. These garments may be bought as a set or individually. The nightgown is priced $4.50, the chemise, $3, and the drawers, $3.

A really exceptional nightgown made with kimono sleeves in Empire style is shown in the middle of the page. This is of sheer nainsook with the neck and sleeves composed of good shadow lace and broad bands of beading run with ribbon. Price, $3.

DOMESTIC LINGERIE—TABLE LINENS

A domestic-made combination of nainsook and Valenciennes lace is shown in the upper, right-hand corner. Ribbon-run beading, many small bows, and lace in a scalloped design trim this dainty but durable garment. It is cut with slightly circular drawers which fit well over the hips, and costs $3.



Hand-made French chemise to wear with an evening gown



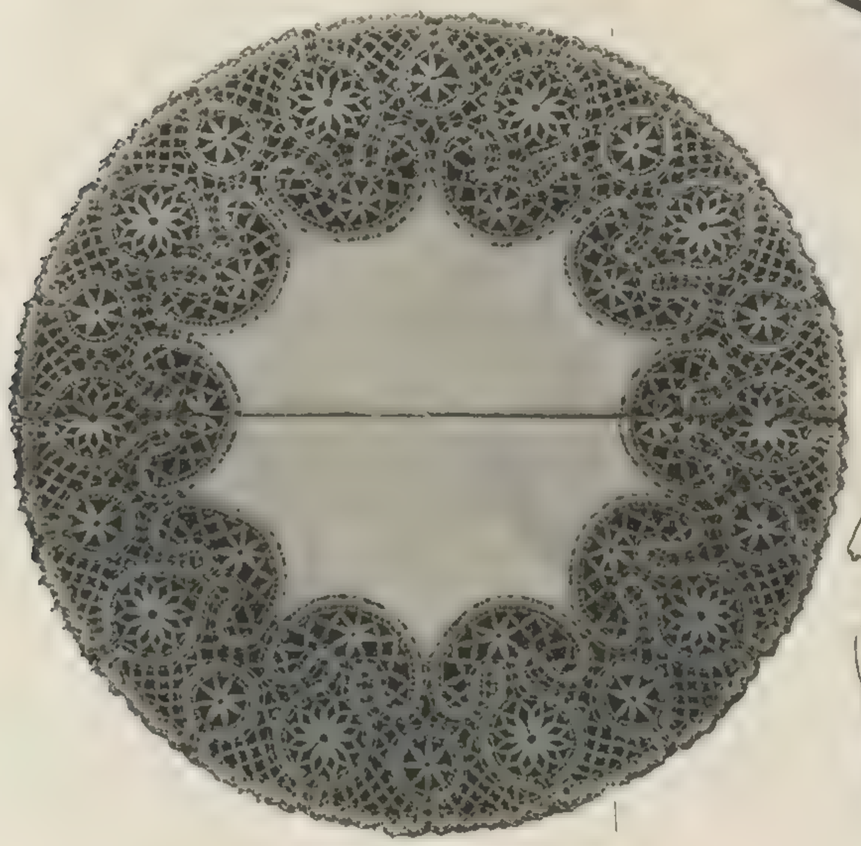
Lovely shadow lace has now invaded the realm of lingerie



New and pretty designs in huck towels



Set of French lingerie charmingly embroidered by hand



A rich design of Cluny lace prettily borders a center of pure linen



A machine-made, durable garment that is none the less very dainty in design

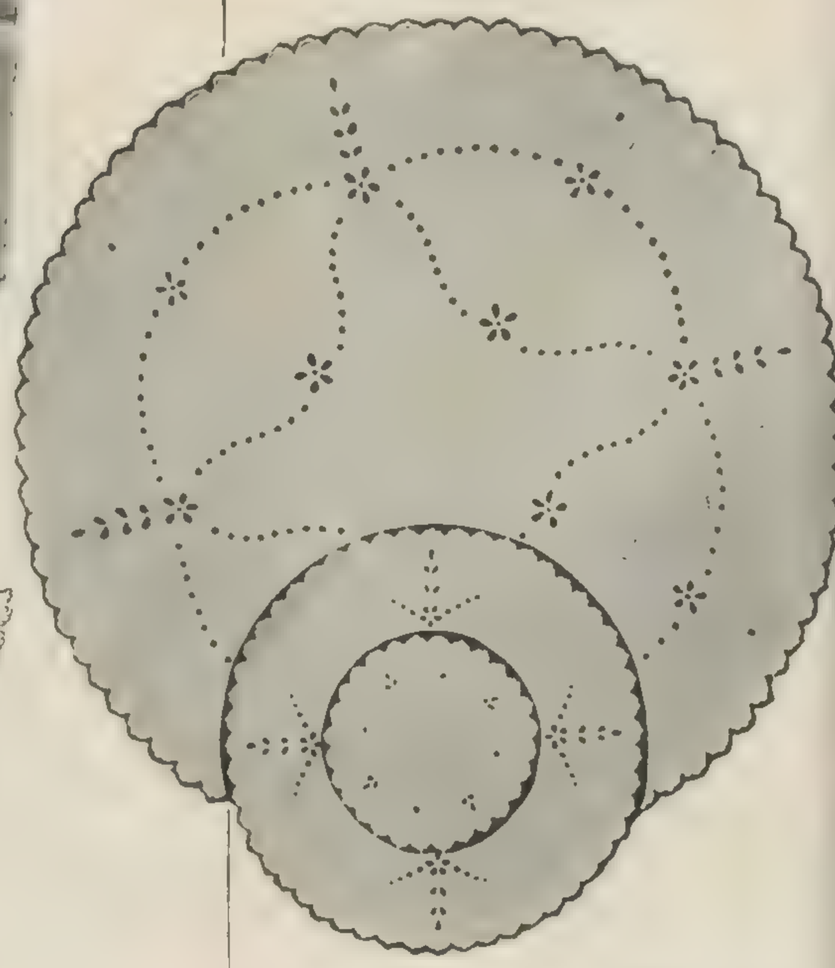
French tablecloths of the finest damask can be bought for from $8 to $34; napkins to match, measuring 30 by 38 inches, cost from $15 to $28 a dozen. All the designs are unusually beautiful. In ordering, one should state the character of the design preferred.

A tablecloth which is marked at a special price during January is of pure Irish linen, 72 by 72 inches, and is priced at $4.25; napkins to match, 25 inches square, are $6 a dozen. A tablecloth, 72 by 90 inches, is $5; one 72 by 108 inches is $6. These are shown in a variety of attractive, small designs. At any other time they would be twenty per cent. higher in price.

Satin double damask by the yard for tablecloths comes 72 inches wide. This, in Irish linen, is sold at $1.25 a yard, though the regular price is $1.50. The patterns are small and cannot be matched in napkins.

An especially good set of centerpiece, twelve plate, and twelve tumbler doilies is illustrated in the lower, right-hand

(*Continued on page* 74)



A "white sale" bargain in a luncheon set of twenty-five pieces

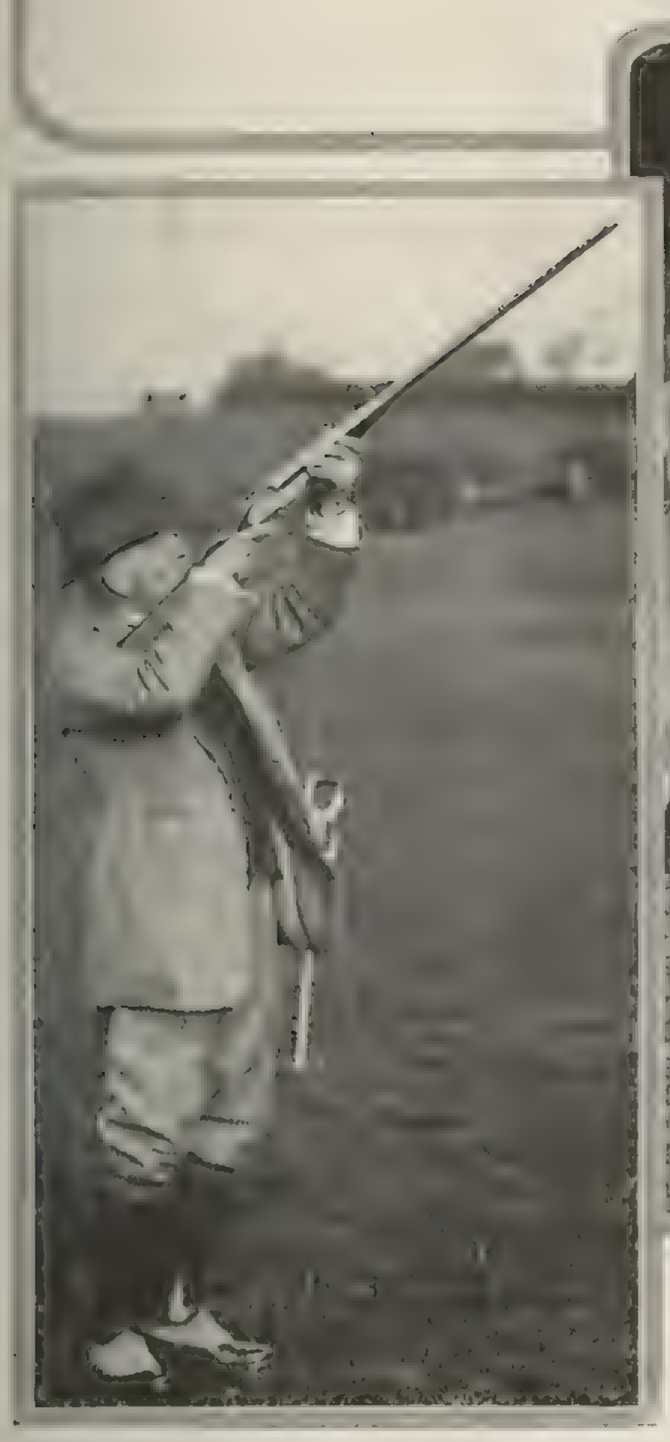
FINE WEATHER AND GOOD BAGS WERE THE HAPPY LOT OF THE SHOOTING PARTY GIVEN BY THE EARL AND COUNTESS OF CRAVEN AT COOMBE ABBEY, THEIR WARWICKSHIRE ESTATE



The Grand Duke Michael and his eldest daughter, the Countess Zia Torby, in the coverts



The guests wending their way back to Coombe Abbey after the shoot



Mr. Bradley Martin, the father of Lady Craven



The Countess of Craven with one of the guns, the Earl of Mar and Kellie



The Earl of Granard, who, like his host, married an American girl

GARDENS ATOP *the* ROOFS *of* FLORENCE

On the Terraced Roof of Many an Old Florentine Palace Glows an Italian Garden, and Round About Range Storied Towers, Gay Roofs and Chimney Pots

By MARGARET ALICE FRIEND

IN the middle ages, when the Florentines lived in the midst of oppression, brigandage, and continual wars between the chiefs of the great families, every town was a sort of fortress within the protecting walls of which crowded all who sought refuge from their enemies. In these turbulent, olden times women and children who needed exercise, air, and sunlight but must for their very lives' sake remain within the castle walls, resorted to the roofs, the balconies, and loggias of their houses.

Then every house, however noble or humble, had its nook, sheltered, but open to sunlight, high above the heat and turmoil of the streets where the family life of study, work, and play could go on uninterrupted.

The habit and love of roof gardens formed in those days have survived through the centuries. To-day Florence boasts many such lovely gardens, cool, green spaces high up among the beautiful chimney pots (the chimney pots of Florence and Rome are really beautiful) to which, from the mountain land about, sweep soft breezes; and over them breaks the splendid sun, giving health and warmth. Flowers grow as plentifully in these quaint retreats as in the gardens down among the courts—climbing roses, red and yellow, cover the chimneys, white and pink oleanders, great trees of them, tower up from their green tubs, and pretty flowering weeds thrust their sturdy leaves through every cranny of the stones.

A GARDEN IN THE UPPER AIR

An Englishwoman who has lived long in Florence once invited me to "drop in after dinner for coffee"—quite the time for social calls in Italy. So at the end of a summer day, I entered the wide doorway and climbed the long, dusty staircases of the Buondelmonti Palace, where on the topmost floor overlooking the Piazza Santa Trinita, she made her home. After climbing two steep flights I reached what seemed a cul-de-sac in a square, stone hall, where, in the quickly gathering darkness, every one of the several great doors appeared equally impassable. At last, in the darkest corner, the inconspicuous handle of a bell rope caught my eye, and immediately I pulled it; a door, hitherto invisible, opened, disclosing a short staircase brilliantly lighted, with a gay carpet and pots of flowering plants on each side. At the head of the staircase stood a white-capped servant who conducted me with smiling ceremony to my hostess. I found her in a pergola covered with rose vines and wistaria, seated before a table with a steaming coffee urn.

FLORENCE AT OUR FEET

The roof is paved with brick, and all around it runs a low parapet broken by short columns which form a foundation for flower vases and urns, securely clamped against the force of high winds; here and there are stepped stands and ancient oil jars for flowers. In this charming retreat, open to the moon and stars of the beautiful, dewless, Italian nights, the owner spends many leisure hours.



Above the bright-tiled roofs and beautiful chimney pots of Florence, called the Fair, rises the grave tower of San Jacopo

The view from this lofty resting-place reveals an almost unknown city, and one never guessed at by the unimaginative pedestrian in the streets below. One looks down upon church spires and belfries and the bright, vivid coloring of the lower roofs broken by the greenery of many gardens and the beauty of the chimney pots, some of which are miniature copies from old Greek temples. Close together are grouped Giotto's bell-tower and Brunelleschi's great dome, ribbed with marble and red-tiled, "set down like an archangel's tent in the midst of a great city." Farther away rise medieval towers from which the bells swing out in ancient Tuscan fashion. Sharply outlined against the sky is the flower-like tower of the Piazza Vecchio which guards, above the little room in which Savonarola passed his last days, its famous bell, rung only on great occasions. Still farther in the distance rises the hill of San Miniato where Michaelangelo built his fortifications, and against the blue sky stand the hills of Fiesole, beyond which rises Vallombrosa.

A GARDEN OVER THE ARNO

The roof garden of an English couple who have been engaged many years in the production and reproduction of new and old jewelry is atop a palace which once belonged to the Bardi family, and which dates from the end of the fifteenth century. The palace still retains one of the few old towers remaining in Florence, and palace, tower, and garden boast the glory of having been the home of Romola, a daughter of the house of Bardi, and the heroine of George Eliot's novel. The stone walls of the old mansion rise from the river Arno, the water of which constantly changes color—now yellow, now beryl green, now gray, and a great double window of the salon opens out over it. Above the arched columns of the river wall stands a slender-pillared, stone portico opening from the meeting rooms of the world-famous Societa del Colombaria.

I was bidden to tea one day to this interesting old palace in the dark, narrow Via dei Bardi. Arrived there, I pulled the bell in an ancient door, massive, nail-studded, medieval, and at once it swung mysteriously open. Within was dimness and silence; a stone dog snarled at me from the stone stairpost, past which a flight of stairs wound to darksome hights. Entering, I found myself in darkness save for a faint light from an embrasure in the thick wall, and groped my way up the dark stairs. Truly, one must have a strong taste for the picturesque to pass daily through the somber passages of these old houses. Within the apartment, Italian gaiety reasserted itself in beautiful Florentine furniture, bright books, pictures, and flowers. The owners of this particular roof terrace with its historic tower shaded with vines and flowers and its magnificent outlook find it a wonderfully livable place by daylight or moonlight.

A DOORLESS, WINDOWLESS SALON

An American artist-photographer who lives in the old Torre dei Ramaglianti serves tea to his friends in a little salon high up in the air, roofed, but with doorless and windowless spaces giving on the charming terrace. An ancient tree spreads its grotesque branches over the edge of the low parapet which guards it, and vines, potted in old oil and wine jars, twine about the hanging eaves and slender pillars.

From its great hight one gains a splendid view of the opposite hillside where, every day, booms the midday gun. Below, on the right, is the magnificent Pitti Palace, and towering over all, the beautiful spire of San Spirito rises above the colored roofs and classic chimney pots in the foreground. On the other side, the tower of the old church San Jacopo is silhouetted against the sky and distant hills. Originally built in the eleventh century, it still possesses a fine old romanesque portico. Directly below lies the short Borgo San Jacopo of the goldsmiths, the mosaic makers, and the workers in copper and bronze. All day long the ringing of their hammers fills the air with a not unmusical din.

This fine old Torre dei Ramaglianti, dating from the twelfth century, is one of the few houses in Florence which maintains its original appearance. A notable feature of the wall it presents to the street is a fine Della Robbia plaque, the presence of which on a house occupied by tenants is explained by the fact that the former owner of the house was a collector of antiques who, when he purchased this treasure, placed it on his outside wall. Later, he sold his house



About this trellised roof terrace range Giotto's bell-tower, Brunelleschi's dome, and the flower-like tower of the Piazza Vecchio

to the government and after the transaction prepared to take down his Della Robbia. Here the government interfered, saying the house was a public monument and the decoration a part of it, and compelled him to leave it where it still continues to shed its beauty through the dingy street.

THE ANTHONY TROLLOPE VILLA

A beautiful loggia which serves as a tea-room, smoking-room, or lounge, according to the weather and the tastes of the guests, is one of the pleasant features of the "Villa Trollope," once the home of the Anthony Trollopes, and now one of the most comfortable public residences. This flowered and vine-wreathed portico overlooks a high walled garden where, on summer evenings, nightingales sing and fire-flies flash, making it a fairyland of beauty.



An artist has made his home in the Torre dei Ramaglianti, eight centuries famous



The home of the Anthony Trollopes is now an open air tea-room and lounge

The LORE of COTTAGE GARDENS

ANYONE who visits England for the first time must be struck by the national love of flowers which inspires such gardens about cottages and mansions as are found nowhere else in the world. The little yards of the cottages here are not decorated with tomato cans and brickbats as they so often are in America, but from April till October are ablaze with glorious colors. The cottagers appear to have solved the problem of how to make a garden bloom for half the year, and all the forces of nature seem lovingly to conspire in their favor. I fancy that most of the owners of the tiny plots simply put in whatever they can get, higgledy-piggledy, but the result is always charming. Where else does one see such Madonna lilies, such Canterbury bells? The nasturtiums may not be of the latest colors evolved, the wallflowers may be only the old-fashioned red and yellow ones, but how lovely they look! And how unrestrainedly, yet not untidily, do they riot over the small plots of ground!

KNOW THY GARDEN

The owner of the garden will miss quite half the joy of it unless she plan it herself. She need not, of course, undertake the strain and drudgery of digging and planting; mere brute strength is required for the former, and even the latter is best done by an experienced person. But experienced he must be. Beware the ordinary gardener! His stupidity is colossal. I knew one who, until mercifully detected and restrained, diligently cut off all the new wood of the climbing roses, the storehouses of all the potential bloom of the coming year! And not one gardener in a thousand can be trusted to plant things wide enough apart, or close enough together, as the case may be, or to look ahead far enough to foresee what a border will be like in a year's time, or to place certain plants in the sun, others in the shade, according to their respective needs.

I can tell, after one glance at a garden, be it great or small, whether or not the mistress takes an interest in it. Left to the gardener, the colors are usually badly arranged, the position of the plants not well chosen, and there is no harmonious ranging of the sizes.

Why, the flowers themselves know whether or not they are loved! Mine thrive miraculously, though some might say I am quite unnecessarily affectionate. I dare say if some alienist could see me going the rounds in the morning, talking to one flower, patting another, and occasionally kissing some unusually exquisite specimen, he would sigh, "Poor woman, this is indeed sad!" and would perhaps think I was taking a rest cure in an expensive sanitorium.

THE TRINITY OF THE FLOWER WORLD

Love, and vigilance, and manure is the great trinity in the flower world. To this I can hardly reconcile myself, yet, unlike the man with the muckrake depicted by Bunyan, I can raise my eyes and see the glory that is to be.

The ground must be rich for most plants. True, wallflowers and nasturtiums flourish in poor soil, but those most beautiful creatures of the flower kingdom, roses, must be fed and fed and fed. I have spent pounds this past year in stable manure, and as a result, I have raised, on less than a hundred bushes, roses enough to keep my little parlor glorious all summer long, and to make glad the hearts of many distant friends.

AVAUNT, GERANIUM!

"When in doubt, stick in a red geranium," says the "incompleat gardener." "Bedding out" is to him an obsession like whisky to a dipsomaniac. He may be a

(*Continued on page* 94)



A light cloth suit trimmed with white fox and cut with girlish simplicity is worn by Miss Millar in the Alpine scene with its snow-covered peaks and frozen lake, the setting for the second act

Miss Millar's rôle of Nancy Joyce, teacher of dancing at a finishing school for girls, affords opportunity for the display of lovely costumes, one of which shows the influence of oriental styles



WINSOME GERTIE MILLAR, WHOSE LIGHT-TRIPPING FEET AND TUNEFUL VOICE INTERPRET INCIDENTS AND MUSIC OF NOVEL CHARM IN "THE DANCING MISTRESS," A MUSICAL COMEDY SUCCESS IN LONDON

SEEN ON THE STAGE

The Modern Critic of Plays, Backed by Pragmatic Philosophy, Accepts Only Such Criteria as, at the Moment, Best Serve His Needs

By CLAYTON HAMILTON

THERE have been many periods in the history of the drama—the periods, for instance, of Sophocles, Calderon, Shakespeare, Molière, Racine, and Sheridan—during which every tragedy or comedy of any excellence has been constructed in accordance with a single formula, a formula in each case invented by a group of minor artists and developed to its fullest fruition by the dominant dramatic genius of the age. In these periods there has been no appreciable disagreement among playwrights as to how to build a play. The question of form has been regarded, for the time, as settled, and the scope for individual innovation has been restricted to the content of the drama. One dramatist might differ from another in the mood and message of his plays, but both authors would employ the same methods of technical attack.

In dealing with such periods as these, it has always been comparatively easy for dramatic critics to determine certain fixed standards by which to measure the technical merit of any play of the period. All that Aristotle had to do was to explain inductively the structural principles which had been employed by Sophocles, and his treatise became at once a textbook for all subsequent authors of Greek tragedy. When Regnard determined to write comedies, he never thought of asking questions as to how to build a play. There was but one way, to his mind—the way, of course, of Molière; and Regnard made his comedies according to the methods of his master.

But these conditions of creation and of criticism do not obtain in the present period of the drama. We are, as Tennyson remarked, "the heirs of all the ages"; and we have taught ourselves, by study of the past and experiment in the present, a myriad different ways of making plays. "Ghosts" is a great drama, and so is "The Blue Bird"; "Strife" is a good play, and so is "Sumurûn"; but how is the critic to determine inductively, from the study of such dissimilar instances as these, any fixed and serviceable standard by which to measure the technical merit of any other drama of the present period? He might, indeed, determine after a thorough study of "The Second Mrs. Tanqueray" that Pinero's method is the best for making modern plays; but in that case what could he allow himself to say concerning "Cyrano de Bergerac" or "The Playboy of the Western World"?

It was chiefly with this modern age in his mind that Mr. William Archer began his manual of craftsmanship entitled "Playmaking" with the sagacious statement that "there are no rules for writing plays." He might have added as a corrollary that there can, in consequence, be no rules for judging them. In this eclectic age of composition the critic must fall back upon that attitude of mind known to philosophers as "pragmatism." The pragmatists, despairing of the discovery of any absolute, unalterable Truth — and being tempted even, at times, to doubt of its existence — rely, for the immediate purposes of thinking, upon any theory that seems for the moment to fit the facts, and, whenever this theory is controverted by a more catholic experience, relinquish it cheerfully in favor of some other hypothesis which is adequate to serve its turn. They do not ask for the utter truth, they ask only for a theory that shall seem to serve; and by this modesty they insure their philosophy against any disaster from disproof.

Pragmatism can exist only in an age that is able, without discomfort, to disbelieve in dogma. We live in such a period of the dramatic art. Our contemporary playwrights imagine no necessity to agree upon a creed of making plays. Any method will serve—provided only that it shall prove itself of service. This is the spirit of the present age, an age adventurous and youthful, a period, as the phrase is, "alive and kicking," and therefore one indisputably great. And since criticism must ever follow, and not lead, creation, since the critic must always report the artist like a Bosweil instead of teaching him like a Mentor, it follows that the critic of the contemporary drama must maintain an open mind toward any sort of effort and must judge it not in reference to any predetermined rule, but solely in reference to the particular intention of the author. The critic of the current drama must enjoy "The Thunderbolt" and must also appreciate "The Yellow Jacket," though the peculiar merits of either composition would have been transmuted to defects if they had been incorporated in the other. There is no one way of making plays at present; and the duty of the critic is not to argue in favor of any method against any other, but merely to explain in any given case the particular formula that the playwright has chosen to employ.

The one thing that makes the function of the open-minded commentator unfalteringly pleasurable at the present time is that, every month or so, he is required by some new playwright to alter his entire definition of the drama. He may have decided, after long study, that something must always happen in a play; and then suddenly he will be swept from his anchorage by the London performance of Elizabeth Baker's "Chains," of which the whole point is that nothing, by any possibility, can happen to the characters. He may have stated, time and time again, that the method of our modern drama is more visual than auditory, that at present the scenario is more important than the dialogue, and that (as Mr. Augustus Thomas has put it) every good contemporary play must employ as its basis an interesting pantomime; and suddenly, without forewarning, he will find himself applauding such a piece as "Hindle Wakes," which reverses all these propositions and builds its merits on their opposites. Any drama that can do this to the critic is undeniably alive, and unless the critic can respond with equal avidity to these incongruous impressions, he is unsuited to this present age of pragmatism.

But even the pragmatists must yearn occasionally for some vision, however fleeting, of that absolute, unalterable Truth, of which they doubt the existence; and even the most open-minded dramatic critic must sometimes desire to establish some certain standard of judgment by which he may measure the merit of plays so utterly different in intention and in method as "Hedda Gabler" and "Peter Pan." This desire is akin to that which, in all ages, has moved the high and immemorial dreamers of our human lineage to seek some single God to supplant, in the imagination of mankind, the more convenient and pragmatic gods that were assumed by our forefathers as the rulers of the world. The human mind seeks always for some supreme and single thought, and abhors plurality and heterogeneity as nature abhors a vacuum. Therefore—if we may descend suddenly from the general to the particular — the critic of any art desires always some single and indisputable standard by which to estimate the most divergent and



"The Paper Chase," an intrigue comedy in the old French manner, gives Mme. Simone large opportunity for comic wiles and sallies



Seldom is so practised a performer as Mme. Trentini permitted to display her talents in comic opera



Poor as is the play, "The Indiscretion of Truth," Walter Hampden manages to portray a convincing villain

incongruous examples of that art. He feels the necessity of some axiom sufficiently catholic to cover and to justify his instinctive homage to two statues so divergent, for example, as the "Venus of Melos" and the "Thinker" of Auguste Rodin. In intention and in method these works are obviously different; but what is the essence of that mystery that tells us intuitively that both of them are great?

This question is not difficult to answer. Any work of art is good if it forces the spectator to imagine and to realize some truth of life; and any effort of art is bad if it fails of this endeavor. Here is the final test of efficiency, and it should be noted that in this test there is no question of technique. Any play, regardless of the method of the author, is a good play if it awakens the audience to a realization of some aspect of the ininfinitely various assertions of the human will. It must impose upon the spectator the educative illusion of reality; it must, by this means, increase vicariously his experience of life; and, by adding to his understanding of mankind, it must broaden his potential range of sympathy with human beings both similar and dissimilar to himself. It must exhibit some picture of the particular, so tactfully selected and displayed that it shall suggest a momentary vision of the absolute. It must lead the public out of living into life.

By a standard so essential and so catholic as this, the critic may equitably estimate the merit of innumerable plays, of any period, however divergent they may be in method. It does not ultimately matter whether a play is realistic or romantic, visual or auditory, tightly or loosely constructed, whether it casts its emphasis on character or incident, on scenario or dialogue—it is required only that it command the spectator to pause for a moment in his drift of living and to envisage that reality of life which is perennial and absolute. This is a requirement that is fulfilled by plays so different in technical details as "Tanqueray" and "Cyrano," "Ghosts" and "Sumurûn." To accomplish this effect, any method, properly handled, will serve.



No matter how inadequate her conveyance, one can never dispute the consummate art of Mme. Nazimova, now put to the difficult task of carrying "Bella Donna"

"HINDLE WAKES"

"HINDLE Wakes," the first full-length drama that has been composed by a new author, Mr. Stanley Houghton, is a very good play, because it induces the illusion of reality and forces the spectator to imagine life; but it is, in this present period, a very unusual play, because the only incident in its drift of narrative is assumed to have occurred before the play began, because its method is auditory instead of visual, because it exalts character above action and exhibits character solely through the medium of dialogue—because, in a word, it is (in the restricted sense) a "literary," instead of a theatric, effort. It is an admirable work by reason of its high sincerity, and it is admirably acted by a company rehearsed in England by Mr. Lewis Casson, the stage director of Miss Horniman's noted repertory company in Manchester, by which the piece was first performed. Mr. Stanley Houghton is a Manchester man, and in this play he delineates the characters of his own people. His method is realistic and his result is real. The play lives for two hours on the stage, and then walks bodily out of the theatre to continue its career in the midst of life at large.

Hindle is the name of a little town in Lancashire, a manufacturing district in which several million workers toil at their daily tasks and speak a crude, cacophonous perversion of the English tongue; and "the wakes" is a term locally assigned to that annual vacation period which culminates in the August Bank Holiday. The son of a rich mill-owner and a sprightly young working girl who is employed in his father's factory are released simultaneously to a leisure of three days, and in an irresponsible, romantic, and immoral mood, consort together through "the wakes." This incident happens before Mr. Houghton's play begins, and in the first act the escapade is revealed, by an accident, to the parents of the girl. Already the interest is focussed not on what has happened, but on how the parents of the heroine will take it. The father takes it hard, for his mind has been imbued with the ideal of abstract "respectability," but the mother takes it with a crafty under-thought.

Impelled by his wife, the father of the working girl calls upon the father of the casually dissolute young man and demands that the youth shall "make the girl respectable" by marrying her. The mill-owner, who is a non-conformist of very rigid principles, accedes to this demand, even though his son is engaged to marry the wealthy daughter of the mayor of Hindle. The mother of the young man and the father of his fiancée both protest against this sacrifice of his entire future as a reparation for a moment's madness, but the daughter of the mayor, actuated by a self-ingratiating mood of religious self-sacrifice, renounces the young man and orders him to marry the girl he has wronged. In the last act, the youth is reduced unwillingly to an acceptance of this retribution, but the girl, to the surprise of everybody, refuses to marry him, on the ground that she does not wish him as a husband since she is in reality no more in love with him than he is in love with her, and that she prefers her independence to any hypocritical assumption of "respectability."

It will be noted that, after the first curtain rises, not a single dramatic incident occurs in this play. The author concerns himself solely with an analysis of the effect of a single antecedent event upon the characters involved. The subject of "Hindle Wakes" is a series of psychological reactions. The characters are exhibited by a method that is not visual but auditory; they are portrayed by what they think and feel and say, rather than by what they do. Thus the burden of the drama is cast upon the dialogue, and this dialogue, written in the uncustomary dialect of Lancashire, is instinct with stimulating terseness and evident reality. The piece awakens the auditor to active thought and sends him home a little more considerate of the intricate subtleties of actual experience. It is, therefore, a good play.

"THE INDISCRETION OF TRUTH"

THE critic experienced a curious incongruity of impressions at the performance of "The Indiscretion of Truth," a play by Mr. J Hartley Manners, founded upon Wilkie Collins's novel entitled "Man and Wife." The play was, at all points, absurdly false to life, but the acting, in nearly every part, was so unusually excellent that the performance produced, at the moment, an altogether unreasonable effect of plausibility.

The heavy villain of the piece was portrayed by Mr. Walter Hampden, the excellent actor who triumphed, in a single season, in parts so divergent as Ibsen's "Master-Builder" and Manson in "The Servant in the House." The most sympathetic male rôle was acted by Mr. Frank Kemble Cooper, a sterling performer who used to appear in the support of no less an artist than Sir Henry Irving; and the minor parts were admirably cast. Yet the play itself was so mechanical that it sank at once to a failure that it undoubtedly deserved. Any auditor who had lived a little in the world felt like saying, with Judge Brack, "People don't do such things." In this case we notice yet another instance that "the play's the thing," and that excellent acting can be effective only when the author has something to say.

(*Continued on page* 106)



So unpleasant is the character she depicts in "Bella Donna" that, in spite of her charm, Nazimova cannot imbue her with the fascination that usually attaches to her impersonations



The Danish dancer as she mimes a charming incident from the life of Camargo, première danseuse at the Opéra de Paris during the reign of Louis XVth



When Genée dances, so lightly, so sweetly, so purely, there is no suggestion of the sensuous appeal that tinges much of the dancing of the present day



After an absence from the stage of four years, Miss Pauline Frederick returned, as lovely as ever, to take the part of a French marchioness in "The Paper Chase"

ADELINE GENÉE COSTUMED AS A DANCER AT THE GAY COURT OF LOUIS THE WELL-BELOVED, AND PAULINE FREDERICK IN HER PORTRAYAL OF A MARCHIONESS OF THE PERILOUS PERIOD THAT FOLLOWED



An interchangeable use of ottoman silk and liberty satin in capucine, a wonderful reddish-orange color. Cloth collar and cuffs in a paler nasturtium shade lend their quota to the brilliant whole. Model from Lelong





Margaine Lacroix models this gown on the cassock, with its clerical rabat and sash, and simulated buttoning down the front. The material is Adams-green charmeuse, braided and embroidered in the same lovely shade

The brevity of the cutaway coat of ivory and chestnut-colored plush in nowise shortens the beautiful length of line achieved by the draping of the cloth skirt, also of a chestnut shade. Model from Lelong

IN MANY OF THE RECENT MODELS A DIVIDING LINE IS DRAWN AT THE KNEE, FOR HERE TERMINATES THE FULLNESS OF THE UPPER SKIRT OR BEGIN THE PLAITS OF THE LOWER



Hand-embroidered net of bold design is scalloped onto a top of accordion plaited plain net. White satin forms the yoke and twisted belt of this imported frock and appears also on the wide, double-frilled cuffs

The sleeves of this embroidered cotton voile dress show a reversion to the large kimono armhole. White crochet buttons dot the front of the Russian blouse, and a crystal-beaded, white satin sash girdles it

A dainty lingerie rendition of the tailor-made with notched collar, buttoned front, pockets, and slashed sides, the last two emphasized by inlaid bands of colored velvet outlined with steel and crochet buttons

THE MIDWINTER SEASON IN SOUTHERN CLIMES WILL WITNESS THE PROMINENT USE OF VOILES, NETS, AND CRÊPES, THE SUPPLENESS AND FILMINESS OF WHICH WILL GIVE THEM AN ASCENDENCY OVER THE PERISHABLE CRISPNESS OF STARCHED LINENS

MODELS FROM ALTMAN



FRENCH LINGERIE PATTERNS

The Slender Silhouette, That Fashion Goal of Every Woman, Must Be Built on Lingerie of Perfect Lines



No. 2158/26

THE charm of French lingerie lies not alone in its exquisite fineness, but in its excellent cut. It changes with the mode and is wisely made to suit it; since the slender silhouette has prevailed, for instance, lingerie has lost all of its former fullness. The chemise as an outside garment has been replaced largely by the combination which may be made in various forms—corset cover and drawers as in No. 1837/26, princess corset cover and knickers, No. 2218/26, or corset cover and knickers as in No. 1904/26. All three fasten in the front and are cut, inch for inch, from the best of French models. Those women who wear chemises under their corsets will find the separate knickerbockers, such as No. 2227/26, excellent, especially under slimly-cut satin and chiffon evening gowns where the slightest fullness is clumsy. These are also cut from a French model, and so well cut that they are perfectly comfortable though they have no superfluous material.

Certain types of dinner and ball gowns require a princess slip that can be worn over a princess combination, or directly over the corset and knickerbockers when the chemise is worn underneath the corsets. An excellent princess slip pattern is No. 1910/26. The main part may be of fine linen or charmeuse with the yoke and flounce of shadow lace. For low gowns the yoke may be cut round, or square.

MAKING LINGERIE AND NEGLIGEES

All these lingerie models are necessarily expensive to buy in this country as they are imported, and as a rule the better cuts, such as are shown on this page, are only to be found in the finer, more elaborately embroidered garments. But given a good pattern and even a casual knowledge of sewing and they are easily made.

The garment should be made of fine linen or fine sheer nainsook (purchasable at a Fifth Avenue shop for $1.75 a piece) with each seam joined by entredeux and the edges finished by a buttonholed scallop, or narrow lace insertion and edging.

To apply lace to an edge of material, roll the material with the forefinger and thumb of the right hand, hold the lace toward you on this edge with the left hand and whip on, holding it so that the lace will have sufficient fullness. Edging is applied to the insertion in the same manner, but no rolling is necessary. In applying entredeux to material either make a French seam, or cut the material quite close to the entredeux and roll it; then roll edge of material and whip two rolled edges together.

To insert medallions, baste them in place and buttonhole the edge of the lace to the material on the right side. Then turn to the under side and cut away the material close to the edge with small, sharp scissors.

The informal negligee requires much the same skill in making as lingerie, and to be dainty and feminine it must be hand-made. A very charming tea-gown is shown in No. 2158/26. The underdress may be of charmeuse, with the drapery of chiffon. Fine beads run on by hand could trim collar and cuffs.



No. 2164/26

The matinée, No. 2164/26, could be of fine batiste, with lace insertions, or of charmeuse edged with swansdown.

No. 2158/26.—Tea-gown veiled with overdrapery. The underdress requires, in medium size, 4½ yards of 44-inch material. Overdress requires, in medium size, 4½ yards of 44-inch material and 1¼ yards of 24-inch allover. The circular cap requires ½ yard of 19-inch allover lace, 2 yards of 2-inch lace edging, and 2 roses.

No. 2164/26. — One-piece matinée seamed in the back. The model requires, in medium size, 2⅛ yards of 36-inch material, 2 yards of 5-inch velvet ribbon, 10 yards of 1½-inch lace, 15 yards of lace edging, and ¼ yard of 19-inch allover lace for yoke.

DAINTY LINGERIE DESIGNS

No. 1910/26.—Fitted princess slip with yoke of allover. Model requires 4 yards of 36-inch material, 2 yards of flouncing, ¾ yard of allover lace, 24 inches wide, 2½ yards of beading, 3 yards insertion, 2 yards edging.

No. 1837/26. — Combination open drawers and corset cover. The materials required, in medium size, are 2¼ yards of batiste 45 inches wide, ⅞ yard of beading, 3 yards of narrow ribbon, and 1 yard of 1½-inch ribbon. Embroidery pattern costs 50 cents extra.

No. 2218/26. — Semi-fitted princess combination corset cover and knickerbockers. The model requires, in medium size, 3 yards of 36-inch material, 2½ yards of insertion ½ inch wide, 3½ yards of ½-inch edging, 3 yards of one-inch ribbon, 11 buttons, 7 lace medallions, 2 skeins of embroidery floss.

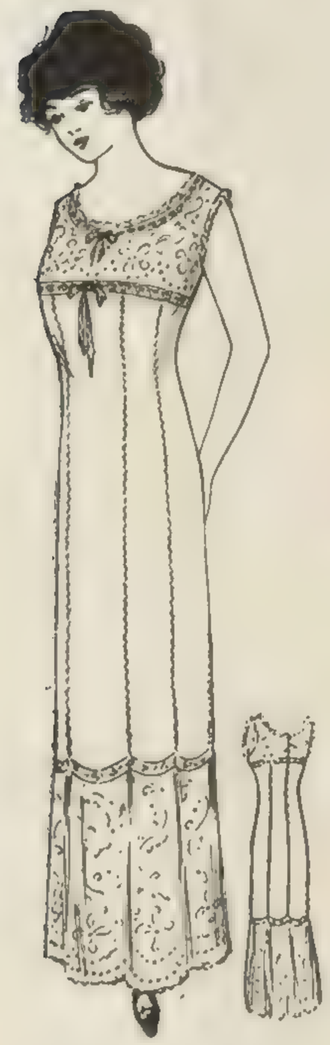
No. 2227/26. — Open knickerbockers closing at center-back with button and buttonhole. The model requires, in medium size, 1⅜ yards of 36-inch material, 2½ yards of ¾-inch ribbon, 1⅛ yards of one-inch lace insertion, 2¼ yards of veining, 2 yards of one-inch lace edging, ⅛ yard of fine handkerchief linen 45 inches wide for puffing band, 3 buttons.

No. 1904/26. — Combination corset cover and knickerbockers. The model requires 2½ yards of 36-inch material, 6½ yards of insertion, 3 yards of edging.

No. 2089/26.—One-piece nightgown. The model, in medium size, requires 4¼ yards of 36-inch material, 3½ yards of lace edging, ¾ yard of ribbon.

Patterns for these designs are cut in 34, 36, 38 *and* 40 *bust measure, and cost* 50 *cents each, except No.* 2158/26, *which is* $1 *for underdress,* $1 *for drapery,* 50 *cents for cap.*

These and ny other Vogue patterns may be ordered from the Vogue Pattern Service, 443 *Fourth Avenue, corner of* 30*th Street, New York.*



No. 1910/26



No. 1837/26



No. 2218/26



No. 2227/26



No. 1904/26



No. 2089/26



No. 2156/26



No. 2209/26



No. 2103/26

Think of French Fashions In The Terms of Patterns

and see how alive they become, the possibilities they present! To be well dressed is part of a woman's charm—her power in life. How we study a woman who has an atmosphere of distinction! Her gown is like yet unlike others; we seek the point of difference and sum it up with, "It is French."

PATTERNS OF THE FRENCH GOWNS which come to America are not unattainable, for VOGUE will cut to measure for $4 the pattern of any gown illustrated. You see a new model in VOGUE and you, by buying a pattern, may also have the distinction given by a French gown, although your gown may be made in America—and perhaps at home.

Let no one convince you that freaks are real fashions—know for yourself. Study VOGUE pages as a short-cut to knowledge. Many a woman trails wearily from one shop to another to convince herself of what is good before venturing to give an order. Many a woman unknowingly buys the freak pattern or the passé pattern only to find her mistake when the gown is made and unwearable.

THE ECONOMY OF A GOOD ADVANCED MODEL is obvious. Then your gown is new when the mode is new, while a dress made in a style that is waning from overuse will hang unused in the closet, though still in good condition.

It is not the workmanship that gives French gowns first place, but the new conceptions, the art which creates new fashions from world-old sources. Why not, then, have these new fashions—while they are still new—now that patterns are obtainable?

New lines and beauty of cut distinguish alike our cut to measure and our regular fifty cent and one dollar patterns—fifty cents for a waist or skirt or one dollar for a complete costume.

THE SIMPLICITY OF A VOGUE PATTERN is without comparison. You do not need to study the pattern language to understand it. Plain English words are used to tell you of "folds" or "center-front" instead of hieroglyphic perforations. The linings are distinguished from the dress, and the trimmings from both at a glance, by the simple use of different colored papers. No doubts of which is which can arise.

Perhaps you have never used paper patterns, perhaps you have feared to trust yourself or a seamstress. One VOGUE pattern will overcome this.

VOGUE'S PATTERN SERVICE

443 Fourth Avenue, New York

NO. 2156/26—Tailored blouse opening in the center-back. The pattern requires, in medium size, 2¼ yards of 36-inch material or 1¾ yards of 44-inch material, and ⅞ of a yard of lace plaiting.

No. 2198/26—Blouse cut with shoulder section into which the fronts and backs are gathered. The pattern requires, in medium size, 2½ yards of 36-inch material, 2½ yards of insertion 1¼ inches wide, and 3 yards of edging.

No. 2209/26—Evening wrap of kimono style. The wrap requires, in medium size, 3½ yards of 44-inch material, 3¾ yards of 36-inch lining, 5½ yards of banding or 3½ yards of 19-inch trimming.

No. 2201/26—Street costume with cut-away coat and slightly draped skirt. The coat requires, in medium size, 2¼ yards of 44-inch material, ⅝ of a yard of 19-inch velvet for buttons, and ¾ of a yard of velvet for sash. The skirt requires, in medium size, 3⅜ yards of 44-inch material.

No. 2103/26—Evening gown suitable for charmeuse or lace. The model requires, in medium size, 4½ yards of charmeuse, 44 inches wide; 3 yards chiffon, 44 inches wide; 1 yard of allover lace; 6 yards of fringe.

No. 2104/26—Wedding gown of white satin. The model requires, in medium size, 7 yards of satin, 36 inches wide; 1¼ yards of Duchess lace, 12 inches wide; 4½ yards of lace, 5 inches wide; 3 yards of silver brocade, 36 inches wide, and 6½ yards of silver border.

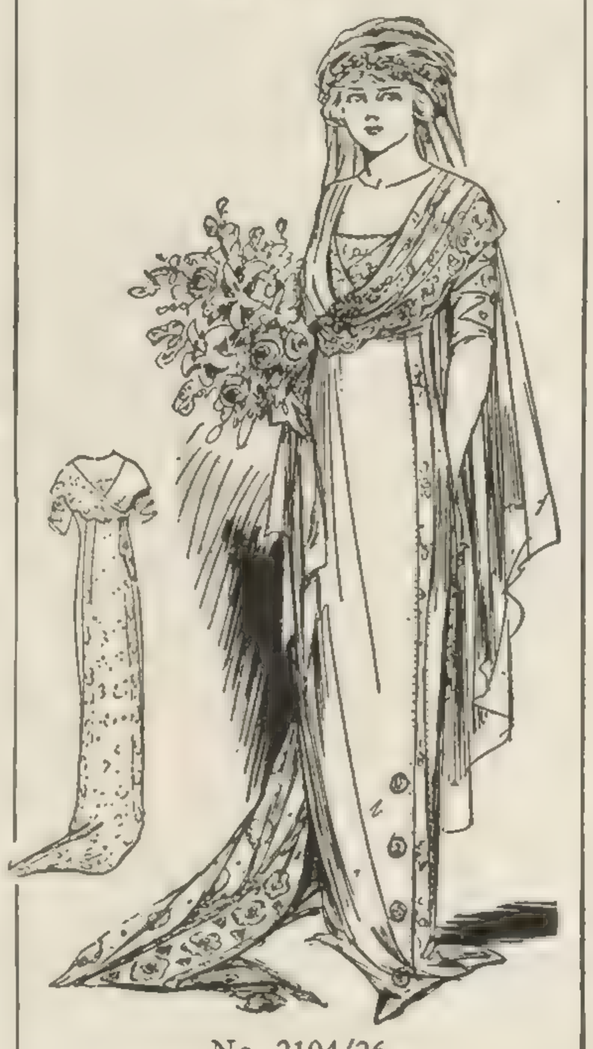
All the patterns on this page are cut in women's sizes and cost 50 cents for waist or skirt, with the exception of No. 2209/26, which costs $1.



No. 2198/26



No. 2201/26



No. 2104/26

THE YOUNGER GENERATION

Débutante Frocks for the Southern Sojourn and Little Prettinesses to Wear with Them—The Hand-Made Daintiness of the Small Girl's Dresses



An almost classical simplicity governs the designing of this débutante dinner frock



An oriental headdress for the wearer of brilliant colors



A plumed fillet to accord with artfully simple evening gowns



The charm of the fichu has a special potency when worn by the slim young girl

LIGHT and summery frocks for débutantes and their little sisters to wear in southern climes now occupy the attention of the dressmakers for the younger generation. Of classical severity is one dinner frock which is destined for a Palm Beach sojourn and is shown here in the upper, left-hand corner. The upper part of the bodice is of iridescent beaded chiffon in a pale tone of green over white. The short kimono sleeves are finished with turnback cuffs of white charmeuse. The lower part of the bodice is of pale green charmeuse with pointed outlines accented by a stitchery of silver thread, as is also the round neck. The straight, scant skirt is softly gathered to a raised waist-line and is seamed in front. The upper part of this seam is outlined on either side with five satin-covered buttons. A corsage bouquet of wee roses in French pastel tones is tucked in at the waist-line.

THE ALWAYS CHARMING FICHU

Equally charming is another dinner frock shown in the opposite corner. It is of crêpe de Chine in a new, deep rose shade. The long, draped fichu of rose chiffon, outlined with a plaiting of the same material, is caught at the waist-line by a nosegay of pink buds below which the ends of the fichu hang like a drapery. With a guimpe of fine net this model is transformed into an attractive afternoon frock.

BEADED FILLETS

Beaded fillets are a charming accessory to the simple, almost classical, coiffure that is now worn by the young girl. Sometimes a simple fillet or band of ribbon matching the frock is used, and again an oriental effect is sought to accord with more ornate modes. A coiffure band of the latter type is shown to the left at the top of the page. It is wrought in beads of gilt and semi-precious jewels. Yellow topazes stud the bands at intervals and make a hub for the side pieces, which are formed of pendent chains of gilt and crystal beads. The opposite coiffure band shows a cluster of feathery pompoms caught to the band at one side by a jeweled cabochon with pendent bead chains.

FOR SOUTHERN MORNING WEAR

Included in the southern wardrobe of another young traveler is a morning frock of natural-colored pongee with trimmings of embroidery in Persian blues and reds. The striking note of this model is the high sash, which is made by girdling the waist twice; the embroidered ends tie and hang at one side. Collar, cuffs, and a revers set low on the skirt are formed of the same embroidery. The small V at the neck is filled in with broderie Anglaise dyed an old écru shade.



Morning frock of pongee to include in the junior southern wardrobe

THE BEAUTY IN HAND-MADE FROCKS

In the new lingerie frocks for little girls a preference is shown for the use of fine tucking and insets of dainty embroideries, and the loveliest of them are, of course, hand-made. Sketched on the lower half of the page are three imported models. A baby waist is the feature of the one illustrated on the left. Fine, allover tucking forms the deep yoke, broken by a diamond-shaped, embroidered motif. The kimono sleeves have similar ornaments reaching from sleeve edge to neck-line, and they are also used to girdle the waist and to border the hem.

Another pretty lingerie frock is illustrated in the middle of the group. It is in princess effect, with long lines of embroidery running down either side of the front panel to the hem, from whence they continue around to the back. The upper yoke section and sleeve caps are of the finest tucking. The sleeves puff slightly over the elbow, and are finished with Valenciennes lace, which also outlines the Dutch neck.

THE USE OF FINE TUCKING

Effective and becoming to the childish figure is the simple, long-waisted, wash dress shown to the right. The upper part of the model is entirely of finely tucked batiste lengthened by a deep skirt flounce of allover embroidery. The small, square yoke and the bands of the short kimono sleeves are of matching allover embroidery. The frock is belted low with crimson taffeta tied in a crisp bow at one side.



A charming repetition of diamond-shaped motifs of embroidery



Tucking, embroidery, and lace, all of the finest, are here used



Finely tucked batiste lengthened by a flounce of allover embroidery

Vogue will cut patterns of these models at the following prices:

Misses' Clothes (from 12 to 16 years, or 32 to 34 bust). Whole gown, $3; *any part of costume,* $1.50.

Over 16 years (32 to 40 bust). Whole gown, $4; *or waist,* $2, *and skirt,* $2.50.

Children's Clothes (up to 10 years). Whole dress or long coat, $1; *guimpe, blouse, or skirt,* 50 *cents.*

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Sanatogen brings new Strength to those who have fallen by the wayside

WITH nervous vitality broken down—digestion and assimilation impaired—men and women—their grip on life and success broken—fall by the wayside—victims of the stress and toil of our modern life.

But every day under just such conditions—more and more men and women are learning to appreciate the splendid help proffered by Sanatogen.

When your nerves fly signals of distress—telling plainly that they need help—nothing is more welcome than Sanatogen—marvelous revitalizer of nerve health. Nerves have their own peculiar hunger—a hunger that must be always satisfied if you are to continue in health. When illness, worry or work drain the nerves, they become exhausted and starved—they must be fed to restore their health.

The answer to nerve hunger is a food answer—Sanatogen. Its nerve foods—glycerophosphate and purest albumen—are eagerly taken into the nerve cells, there to revitalize and endue the nerves with energetic health.

When you remember that 16,000 physicians have endorsed Sanatogen—in writing—that a multitude of noted men and women have found their nerve-health answer in its use—you will probably decide it is *your* answer.

Lady Henry Somerset
The prominent social reform advocate, writes: "Sanatogen undoubtedly restores sleep, invigorates the nerves and braces the patient to health. I have watched its effect on people whose nervous systems have been entirely undermined, and I have proved Sanatogen to be most valuable."

Sir Gilbert Parker, M. P.
The eminent novelist-statesman, writes from London: "Sanatogen is to my mind a true food-tonic, feeding the nerves, increasing the energy, and giving fresh vigor to the overworked body and mind."

David Belasco
The eminent dramatic author writes: "It gives me pleasure to let you know the wonderfully beneficial results I have experienced from the use of your Sanatogen. It has a most invigorating effect upon the nerves, and I heartily recommend it to all who, like myself, are obliged to overwork."

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The well-known artist, writes: "I have used Sanatogen from the first of the year, and I find it a wonderful tonic. I am recommending it to my overworked friends."

Arnold Bennett
The famous novelist, writes: "The tonic effect of Sanatogen on me is simply wonderful."

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We ask you earnestly to get acquainted with Sanatogen. Investigate our claims first if you like, and we are only too glad to have you do so. Ask your doctor about it, and in any case write at once for our book, "Nerve Health Regained" written in an absorbingly interesting style, beautifully illustrated and containing facts and information of vital interest to you. This book also contains evidence of the value of Sanatogen which is as remarkable as it is conclusive.

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THE BAUER CHEMICAL COMPANY

34-U Irving Place, New York



A smart blouse completes the trim attire of the tailor-made

A trellis and flower pattern forms a novel mode of embroidery

The EMBROIDERED BLOUSE

INNUMERABLE are the blouse uses of embroidery which may supply the entire trimming design or be utilized ever so sparingly in combination with lace and braiding. One pretty style is shown in the left sketch at the top. Dark blue chiffon over white net is fastened in front with a row of scallops embroidered in blue, and blue satin buttons. Valenciennes lace delicately edges the scallops and likewise forms the undercuff of the sleeve and the narrow, open collar.

AN UNUSUAL TRELLIS DESIGN

The blouse shown to the right is of old-gold chiffon over white satin. The trellis design on waist and sleeves is embroidered in old-gold and rose silk, while the centers of the flowers patterned on the trellis are of deep pink chenille. Narrow frillings of net and tiny chiffon buttons define the little net yoke. The waist fastens in the back, across which runs the embroidered band continued from the front.

The sketch on the left at the bottom of the page illustrates a blouse made of white chiffon over black chiffon crossed at the bust with a pointed band of white chiffon embroidered in white chenille and white silk. The small, pointed collar is of Malines lace.

The waist sketched opposite is gracefully designed with navy blue chiffon and bands of blue silk and chenille embroidery. A wide band of lace down the front trimmed with tiny, net loops and chiffon buttons is partly veiled by the surplice crossing of the chiffon. From either side of the lace collar embroidery is continued across the back to form a yoke.

COST OF MAKING

For southern or for summer wear, these blouses are equally charming reproduced in linen or batiste with the embroidery carried out in one or more colors and worked in the mercerized cotton. The beauty of these models lies in their embroidery, difficult for the ordinary dressmaker to achieve, so it is more satisfactory to send the material to a professional embroiderer for this part of the work. The average charge for a blouse embroidered in a design similar to those shown is about $5.



An embroidered chiffon band is an effective substitute for lace

The surplice front and the full sleeves have a loose becomingness

Gimbel Brothers

HAVE ATTAINED the Style Leadership of America, because they are always the first to present the New Modes. And women find The Gimbel Store the most unique on this side of the Atlantic, because quality is the best and prices are reasonable. The latest Gimbel creations include the few illustrated. Orders by mail will receive prompt attention.



Dainty Lingerie

A—Brassiere corset cover of linene, trimmed with lace. Not boned. $1.50.

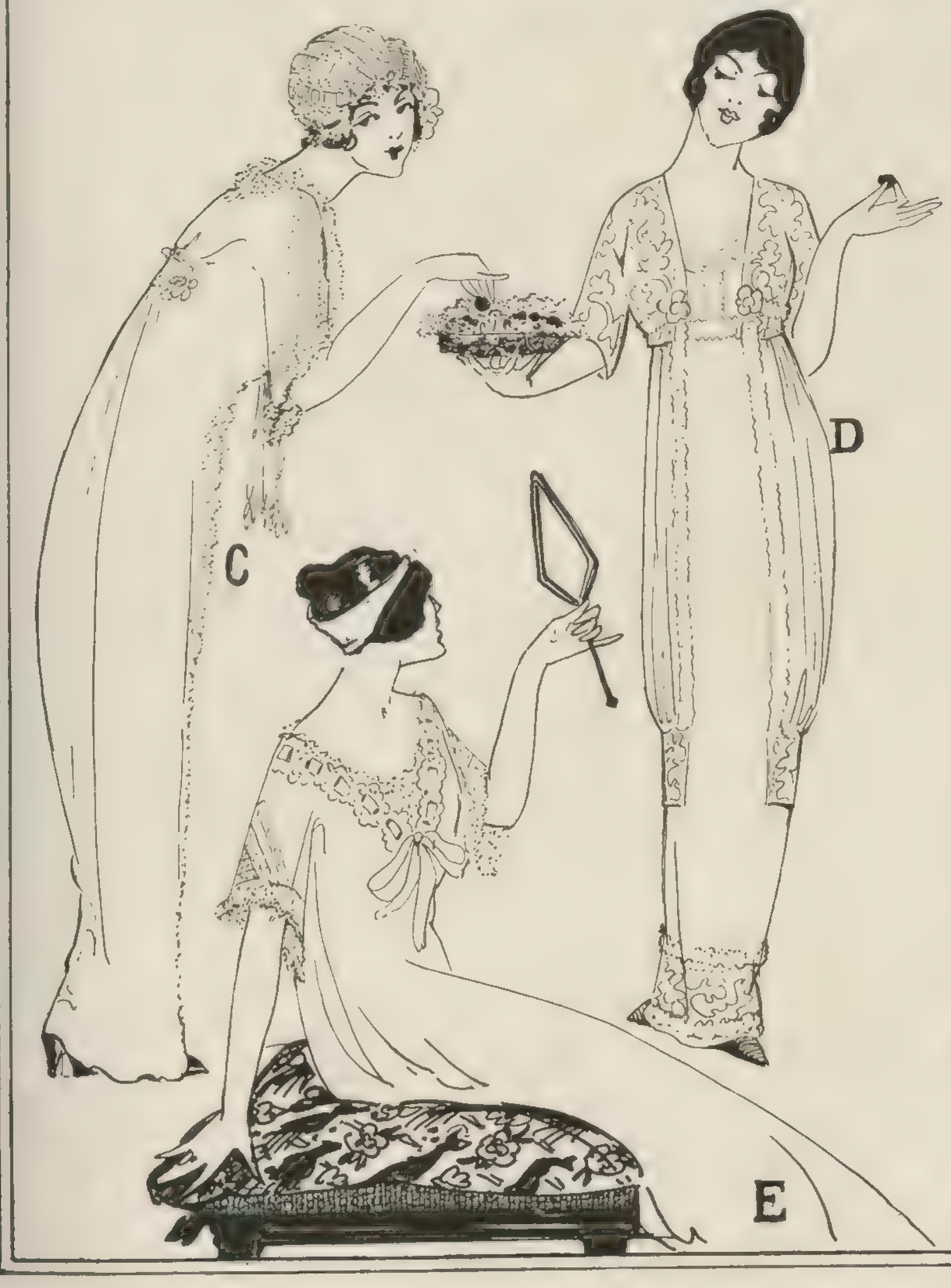
B—Nainsook petticoat, trimmed with wide banding and side pleated ruffle of Platte Valenciennes lace. $3.

E—Nainsook nightgown, surplice effect of lace and embroidery in front and back. $3.



The "Tuxedo" Shirt

This newest tailored blouse for women is fashioned after a man's dinner shirt—with soft, pleated bosom, Piccadilly collar and black silk cravat. Below the bosom it is shaped to give the effect of a waistcoat. Fine French crepe voile, $6.95; White crepe de Chine, $10.75.



New Negligees

C—*"Bettina"*—a charming negligee of crepe de chine, inset with finely tucked panels and trimmed with Valenciennes lace; Boudoir cap to match. Pink and light blue. $14.50 the set.

D—*"Geraldine"*—the new princess negligee costume. Its princess foundation is of crepe de chine, and draped coatee is of chiffon; trimmed with lace. Pink and blue. $24.75.

F—*"Trianon"*—a negligee of charming simplicity; crepe de chine, with pleatings of the silk. Pink, maize, old rose, Copenhagen and light blue. $6.50.



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Old Jewelry Re-set in Gattle Designs

Now is the time to go through your jewel case and collect all the odd pieces you no longer wear, because you consider them out-of-date.

Bring—or send—these old pieces to us and let us figure on re-mounting the gems in a new and fashionable piece of Gattle Designed Jewelry.

We have a Special Department for this work, and scarce a day passes which does not bring to us the request of someone of prominence to re-mount old Jewelry. Many of the most exquisitely beautiful Gattle Jewelry Designs are used in re-mounting gems taken from old-fashioned pieces of Jewelry, which the owners no longer wear.

By having such gems re-set in Gattle Jewelry Designs, the owners get new and fashionable ornaments which they take great pleasure in wearing.

Come and see our fine collection of Gattle Designed Pendants, Rings, Bar Pins, Bracelets and other pieces, and let us explain to you how we can re-set gems taken from old Jewelry so that you may have something new, fashionable and beautiful at very slight expense.

Bear in mind that we deal in Gattle Designed Jewelry only. No Silver, Bronzes or other such wares are sold in our store.

Our business has been builded, and is continuously maintained, upon the basis of—*first*, exclusiveness in Gattle Jewelry Designs—*second*, the finest possible workmanship—and, *third*, basic values which are absolutely incomparable.

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Platinumsmiths and Jewelers

Importers—Designers—Makers

Fifth Avenue at Thirty-eighth Street

New York City

The ROOM *as a* PICTURE FRAME

The Becomingness of a Room Like the Becomingness of a Gown is a Matter of Suiting the Surroundings to the Individual

THE question of "becomingness" is seldom raised in furnishing a room, yet why should not this consideration, so all-important in the choice of clothes, merit equal attention in the larger problem of home decoration? The same canon of art which prescribes that a woman's gown must enhance her beauty of form and feature, yet not overshadow it, requires the decoration of a room to express, but never to dominate, the personality of its tenant. Between the indiscriminate use of furniture and ornament, and the studied formality of professional decoration, there is opportunity not only for a varied expression of personal tastes, but also for arrangements of color and line that will present a pleasing background for all comers.

MADAME DE MAINTENON'S APARTMENTS

The women of the French Renaissance were better advised in such things. Madame de Maintenon recognized the psychology of decoration, and furnished her apartments with great austerity in order that the simplicity and peaceful atmosphere should impress the "Sun King," weary of the excessive grandeur and glitter of the court.

In earlier times yet, Valentine, Duchess of Blois, carried her ideas of decorative fitness to such a morbid point that after the assassination of her husband she ordered her rooms hung with black tapestries ingeniously inwrought with the words, *"Rien ne m'est plus, plus n'est rien."*

It is admitted that our moods are influenced by our surroundings. During the Hundred Years' War a conference between the French and English ambassadors was held in a poor, thatched chapel near Calais, and according to a quaint chronicle, "to hide the aged condition of the chapel walls, the Duc de Berri had caused tapestries to be hung all around, representing divers ancient battles. But after the first interview the Duke of Lancaster caused them to be removed, saying that men seeking for peace should not have pictures of combats and the destruction of towns before their eyes."

FRAMING PERSONALITY

Personal preferences and prejudices are less apt to characterize the drawing-room than other rooms, inasmuch as something of the spirit of the old-fashioned parlor opened only on state occasions still holds sway in many families, and liberties are not lightly taken with this most formal of rooms. The mode of gilt furniture and crystal chandeliers is seldom appropriate for drawing-room decoration, since it furnishes a becoming background only for soft evening gowns and is altogether out of key with the more subdued costumes of the morning or afternoon. To establish an atmosphere of restful ease which invites a social chat, a rather neutral color scheme should be adopted in which the use of rich color and striking designs should be so restrained that they are felt only as a part of the general harmony and never allowed to become too aggressively noticeable. The woman who is clever will so arrange her drawing-room that it has something of the spirit of the atelier, where all accessories are considered as a setting for the figures which the artist poses against them.

COLORS FOR VARIOUS ROOMS

For the walls of the library of the town house, red has always been preeminently popular, and its warmth and vitality seem singularly fitting as a background for the impersonal personalities encased in leather tomes. Red is also a more possible color for the library than for other rooms, because the book shelves fill and proportion large spaces so admirably that too much of the wall never shows, and consequently a strong color may be used without its becoming too assertive. Pompeian red is perhaps the most satisfactory shade, and one which we do not soon tire of.

A wide range of color scheme is permissible for the dining-room, where the character of the china, silver, and glass is a determining factor as well as the furniture. Yellow or ivory, if a light tone is desired, gives to a room a certain buoyancy of atmosphere which raises the spirits. Old-blue for a more subdued key is an equally successful color. It may be said for these tones that they provide a becoming background for animate and inanimate alike, a consideration to the chatelaine who is proud of her silver and glass.

THE BOUDOIR FOR REST

The important point to be remembered in bedroom decoration is that it must be restful and airy. Delicate color and few ornaments will go far toward achieving this effect. Nothing should be used here which will impress too strongly the receptive consciousness of the resting mind, for in a time this will become a disturbing factor.

The possibilities of home decoration are so numerous to-day that an embarrassment of riches confronts those who attempt it. But there is this advantage over preceding periods, that if one will but take stock not only of the house, but also of one's own personality in relation to it, the result will be more than merely a beautiful room; it will be one which possesses as well a certain personal charm.





90 91 92 93 94

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Exquisite Creations in Gowns in the Most Favored Materials

Advanced Styles in Parasols — Parasols Covered to Match Gowns

No. 90. Copy of a recent Spring importation; Gown of white French cotton crepe, combined with striped Eponge trimmed with real Cluny lace and handsomely hand-embroidered. Finished at waist with kid belt and fancy buckles in back. Sizes 34 to 42 bust. Price **45.00**

No. 90A. Nell Rose—Parasols of black and white striped silk, with long, plain ebony handle trimmed with black and white loop cord. **6.75**

No. 91. Imported hand-made dress of fine white Batiste daintily hand-embroidered and trimmed with Cluny and Valenciennes lace. Sizes 34 to 42 bust. Price **19.50**

No. 91A. La Champignon—Parasols of very soft silk, a combination of colors shading from an Alice blue to a golden brown, finished off at edge with fringe; handle is enameled in colors to match silk. **10.50**

No. 92. Hand-embroidered Marquisette Gown, trimmed with real Cluny lace, Dresden girdle sash. Price **59.00**

No. 92A. Palm Canopy—Parasols of bright red taffeta silk, with black silk binding on edge; long ebony handle with red silk loop cord. **7.50**

No. 93. French Batiste Gown, trimmed with fillet Venise lace banding, flower ribbon girdle with sash end. Price **35.00**

No. 93A. La Volant—Parasols of white taffeta silk, finished off at edge with fancy black silk tape; long black, carved wood handle. **7.85**

No. 94. Copy of a recent Spring importation; Gown of white French Eponge effectively hand-embroidered and trimmed with crochet buttons. Collar, cuffs and sides of skirt trimmed with real Cluny lace. Finished at waist with girdle of Egyptian silk. Sizes 34 to 42 bust. Price **39.75**

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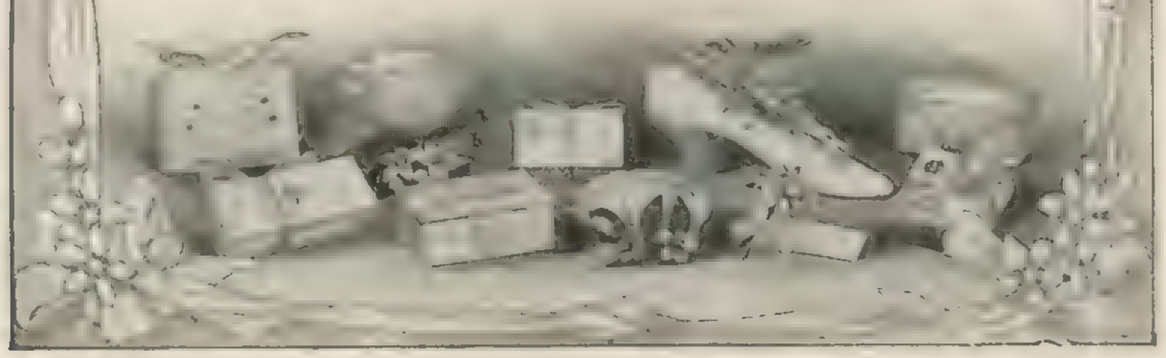
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WHAT THEY READ



THE CALL TO BROTHERHOOD, AND OTHER POEMS, by CORINNE ROOSEVELT ROBINSON, owes its chief distinction to the writer's evident sincerity of feeling. She has put into the best of her verses no little of the fervor that made the National Convention of the Progressive Party a most significant event in American political history. The opening poem, "The Call to Brotherhood," gives the keynote to the first division of the little volume (Charles Scribner's Sons, $1.25 net). "Vision," the second poem, is a loyal tribute to Theodore Roosevelt, and comes near to being the best thing in the book. "Amfortas" will be recognized as in form an echo of a famous Emersonian poem. In that part of the volume inspired by the loss of the Titanic, Mrs. Robinson has placed the verses that are likely to have a prompt response in the popular heart, though that huge disaster has not stirred her to an expression commensurate with her feeling. Mrs. Robinson's sonnets, some of them Petrarchan, others Shakespearean in form, nearly suggest genuine feeling, and she has caught the conventional diction of the sonneteers, in which such words as "ardent," "fain," "forlorn," "perchance," "numb," "fitful," "radiant," "prescient," and "poignant" are conspicuous; but these attempts lack compression, and are seldom richly lyric. Some of the lighter poems are injured by the author's evident facility in rhyming, and by lines of bald prose. "The Trail of White Top" illustrates both these defects. "A Song of the By-Ways" shows, in the last four lines of stanzas one and two, how near Mrs. Robinson can come to shaking off the amateur and writing literature, and yet how clearly, as in the fourth stanza, she can fail of the final achievement. It runs thus:

I

I sing to the joy of the By-Ways,
The Road that is grass overgrown,
That leads from the dust of the high-ways
To the meadow that never is mown:
The subtle seductions of places
Where Silence her magic has wrought,
And the Dream, or the Vision, effaces
The thralldom of thought.

II

The hour we wantonly wasted,
How rich in its passion, how fleet!
The fruit that we should not have tasted,
How perilous transient and sweet!
The dim and unfathomed recesses
Where flushes the bud of desire,
The swift, half-acknowledged caresses,
The moth and the fire!

III

Then search for the flower that grows not
Except where the pathway is blind,
And the breath of the blossom that blows not
Where beauty is easy to find;
The thrill of its scent aromatic
No gardens of ease ever give—
Where life is fulfilment ecstatic,
And to love is to live!

IV

For the Heart is the Lord of the By-Ways
And bids us forever to climb
To the distant and delicate shy-ways
Where even the Conqueror, Time,
Must pause on his march for a minute,
To yield us the consummate right
For the sake of the bliss that is in it
To our Dream of Delight.

SONGS OF DAY AND NIGHT, by ANNULET ANDREWS OHL, is an odd looking volume bound in green paper, but containing some verses that far surpass in genuine poetic power, form, and feeling many of those that appeal to the world in a better dress. The author of these poems has genuine skill in the handling of several metrical forms, an unusual gift of clothing thought and feeling in happy, figurative language, and the power of conveying an impression of genuine passion. There is some defective punctuation in the verses, and at least one instance of a flagrant grammatical error. These lines from "The Shells of Silence," though by no means the best in the book, show the author's skill in carrying a figure of speech consistently through two stanzas:

The sea is the wild world's throbbing heart,
And the shells upon her sand
Are the words that her restless thoughts impart
To the cold, unloving land—

Yet few save the hardy shells are caught,
Firm, whole, and high on the beach;
The delicate shells, like exquisite thought,
Are crushed on the shore of speech.

(The Tientsin Press, Limited, 33 Victoria Road, Tientsin.)

(*Continued on page* 68)



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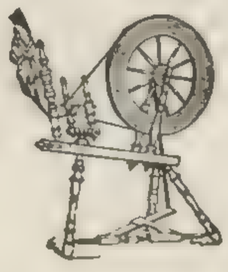
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WHAT THEY READ

(*Continued from page* 66)

SLICES FROM LIFE

THE REEF, by EDITH WHARTON, must be accepted as by far her most important contribution to fiction since "The House of Mirth." It differs from that ambitious and brilliant story in being, not a thing of epic scope, a broad study of a whole "society," but a quiet little drama of four lives and preeminently a subtle study of what may be called intellectual jealousy. The moral of the story lies in a new illustration of the ancient text,

"Oh, what a tangled web we weave
When first we practice to deceive."

The chief man of the story, angered and disappointed at the unexplained delays of the woman he has long loved, stoops to a casual liaison, and out of this misstep comes the long sequel of lies and subterfuges to which he is driven by the double necessity of protecting his victim and concealing his own error. Realizing, perhaps, her own deficiencies when she comes to deal with the realities of masculine passion, Mrs. Wharton in this story has stressed rather the emotions of her women than those of her men, with the result that she achieves what most readers will accept as essential truth to human nature. Undoubtedly the best thing in the book is the brilliant and subtle analysis and depiction of the conflicting emotions that stir the "leading lady." A more practical and less intellectual and spiritual woman would have solved her problem in a different fashion, but Mrs. Wharton's heroine could hardly have done other than she did. The story is not so much one of clever plot as of highly ingenious situations, each the inevitable outcome of its predecessor. As to the dialogue, which is made to take, in large part, the place of narrative and reflection, it is natural and always interesting, while the characters of the two chief women are well contrasted, and those of the men sufficiently indicated. In style the story shows little or no trace of the author's one-time somewhat remote discipleship to Mr. Henry James. The current season has given us few better novels than this brilliant little story. (New York: D. Appleton & Co., $1.30 net, postage 12 cents.)

CHRISTMAS, A STORY, by ZONA GALE, shows this author in her accustomed spirit and setting. The tale has to do with everyday folk in a middle western village. Its dialogue is mainly in a mildly middle western dialect reminiscent of rural New England. Its narrative and descriptive portions are in the author's best style, a style that has vastly improved since her earlier books, though she still indulges herself in the luxury of embroidering too deeply her trifles. In spite of this defect, however, the description of the stable in the dusk of Christmas morning will appeal even to the exactingly critical reader. As to the tale itself, it illustrates once more the powerful appeal of the Christmas spirit to the sentiments even of practical folk. The frontispiece by Leon V. Solon is the only illustration in the book that deserves praise. (New York: The Macmillan Company, $1.80 net.)

CEASE FIRING, by MARIE JOHNSTON, carries her fiction of the great civil conflict from Vicksburg to Appamattox. Her young hero is a Virginian, but the girl who wins his heart is a Mississippian. Never did novelist conceive a more romantic situation than that of the almost disabled, ragged, and wretched young private soldier, and the beautiful young mistress of Cape Jessamine Plantation, and few will quarrel with the sudden fervor of their wooing after an acquaintance of three days. The lovers part, and the youth is swallowed up for a time in the vast tragedy of the war. We are permitted to see Jefferson Davis at Vicksburg in conference with his generals, and to learn the marvelous story of the siege. Then come the great battles—Gettysburg, with the advance into the north and Lee's retreat, Missionary Ridge, Chickamauga. The Wilderness, Early's alarming raid in 1864, which brought him almost into Washington, Cedar Creek, the burning of Columbia, and Lee's final retreat from Petersburg. Miss Johnston does her battle descriptions and her narrative of marches and military councils with life and vigor, and keeps up the reader's interest not only in these great doings and in the historical personages introduced, but also in the fictitious persons of her narrative, their fears and loves, their sorrows and losses. Letters from Richmond tell of famine prices for everything, while the awful straits of besieged and starving Vicksburg, and the horrors of prison life, north and south, all find a place in the story, and all are done with unflagging freshness. As compared with "The Long Roll," this story is less comprehensive and systematic—this almost of necessity, since the earlier book laid the ground for the later, and left the author free to deal with incidents and details rather than with causes and the vast sweep of events. Then, too, finely as Lee figures here, there is no one personality like Jackson embodying the spirit of the struggle. Miss Johnston, it must be said, is plainly not so sure of herself in dealing with the far south and the southwest as in dealing with her own Virginia, and the dialogue in Mississippi is now and then a bit romantically stilted. As a whole, however, the book has power, realism, and much fascination. (Boston and New York: Houghton Mifflin Company, $1.40 net.)

THE RISE OF ROSCOE PAINE, by JOSEPH C. LINCOLN, is a love story of Cape Cod folk and the summer visitor, with a touch of mystery and something of the sensational. As usual Mr. Lincoln's natives are true to type, but his other folk seem a bit artificial; their talk is written not from life, but from current fiction of "the upper classes." Those who ask nothing better than a tale of contrasts with a romantic element will accept "The Rise of Roscoe Paine," but many would rather Mr. Lincoln returned to his earlier manner. (New York: D. Appleton & Co., $1.30.)

THE VALIANTS OF VIRGINIA, by HALLIE ERMINIE RIVES (MRS. POST WHEELER), takes the author back to her ancestral Old Dominion, and gives her an opportunity to tell a highly romantic story of much dramatic intensity and characteristic local color. The tale opens in New York, and in the few scenes laid there Mrs. Wheeler shows her acquaintance with the life of the town, and with the scandals of high finance. As to the scenes in Virginia, they are, of course, concerned with a Virginia that really never was, though by a process of mental discounting one can reduce them to something near the truth of Old Dominion society since the war. There is a mystery, of course, and equally of course there are beautiful women, faithful colored folk, and julep-drinking old gentlemen who have glided into the lean and slippered pantaloon with no loss of their native taste for such youthful joys as may be indulged within the depths of an armchair on a pillared and shaded piazza. Mr. Castaigne's pictures show us, even more than the text, a hightened Virginia of romance. (Indianapolis: The Bobbs-Merrill Company, $1.35 net.)

(*Continued on page* 70)

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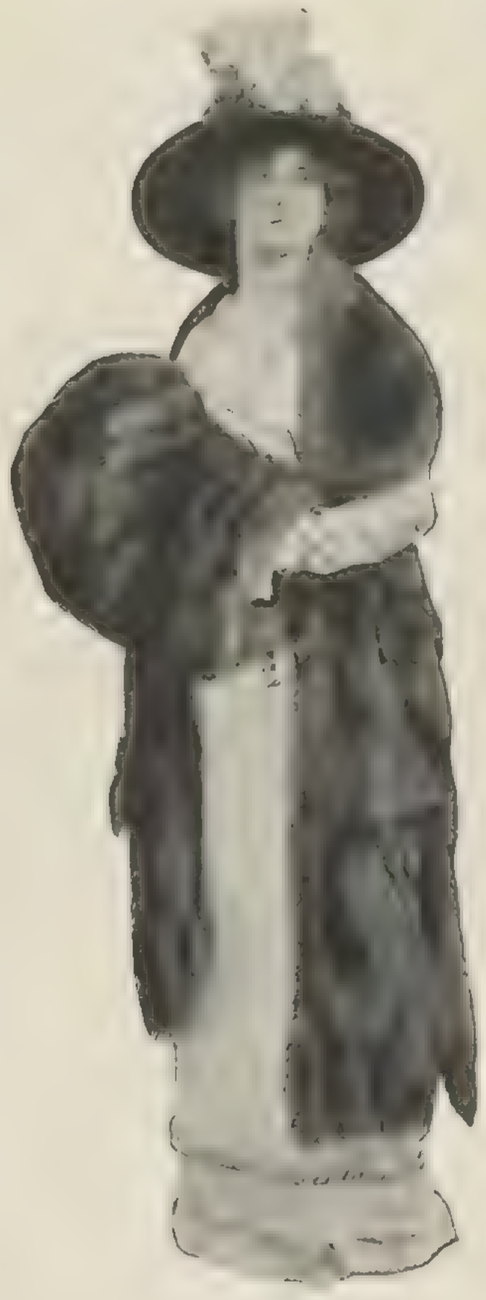
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WHAT THEY READ

(*Continued from page 68*)

BIOGRAPHY, AUTO AND OTHERWISE

FOURTEEN YEARS OF DIPLOMATIC LIFE IN JAPAN: LEAVES FROM THE DIARY OF BARONESS ALBERT D'ANETHAN, is a record covering a time of singular interest in the history of Japan and of many sensational events in the world at large. The period extended from 1893 to 1907, and the diary echoes with Japan's two great wars, the Boxer uprising in China, the assassination of President Carnot, of the Empress of Austria, and of the King of Italy. Naturally the diary is also much concerned with court doings in the Japanese capital, and the glimpses of imperial and aristocratic society are of great interest, though the diarist might wisely have omitted some of the merely formal doings and the record of social meetings with European celebrities of whom nothing new or impressive is told. Her reception by the Pope and her relations with the Queen of the Belgians add to the interest of the volume. Only a very polite friend or a fulsome reviewer could praise the poems of the Baroness, though one of them shows sincere feeling. The many illustrations are of great interest. (New York: McBride, Nast & Co., $4.25 net.)

THE LIFE OF MIRABEAU, by S. G. TALLENTYRE, reprinted from the second English edition, must not be picked up late at night by him who would sleep before the small hours. It is, indeed, a book of singular interest and charm. The author has a genuine enthusiasm for the subject. Mirabeau's faults, the author makes no attempt to minimize, but his virtues she cordially recognizes, and his greatness she thinks entitles him to first place among the statesmen of the Revolution. It is not to be denied that Mrs. Tallentyre now and then echoes the style of Carlyle, but for the most part she speaks with her own tongue, and she has that precious gift of the biographer, a sympathetic imagination enabling her to feel with her great subject, and to appreciate the power, picturesqueness, and absorbing interest of his career. Every reader not too dull to catch the spirit of this narrative will recognize that the author has set before us in these fascinating pages a marvelously live figure of amazing, indeed of astounding, and almost alarming power. A highly eccentric family, that of the elder Mirabeau; and an astounding adolescence, a marvelous youth, an ever deepening and strengthening character those of his son, this great, greatly sinning, greatly suffering, greatly daring and doing friend of the common people and child of the noble. (New York: G. P. Putnam's Sons, $3.50 net.)

PERSONAL TRAITS OF ABRAHAM LINCOLN, by HELEN NICOLAY, is a small book in large format, for its nearly 400 pages contain considerably less than 75,000 words. The interest of Miss Nicolay's material, however, will more than reconcile the reader to the brevity of her book. What she has attempted is to bring out in strong relief the leading traits of Lincoln's character, and her method is that of showing him as he appeared in contact with the facts of life and in his impingement upon other men from his youth to the end of his career. Perhaps the most interesting parts of the book are those that show us Lincoln in his perplexities of the Civil War period, when he had to struggle, not only with armed enemies in the field and a strong adverse minority in the rear, but also with several members of his Cabinet who underrated his powers, and sought to further their own ambitions. Miss Nicolay's book is illustrated with a portrait and with facsimiles of great interest. That she has managed to throw new light upon the man may be inferred from the fact that much of her material comes from envelopes of her father's, laid aside (he helped to write the famous life of Lincoln) and marked "Personal Traits." This is far from being a superfluous book of the anniversary period; it may boldly stand alone upon its own merits. (New York: The Century Company, $1.80 net.)

SUNSHINE SKETCHES, by STEPHEN LEACOCK, shows the Canadian professor in an even more distinctly Shavian pose than he has hitherto exhibited. He prefaces his new volume with an autobiographic sketch that Mr. Shaw would perhaps scornfully disown as inspired by his example, though every reader acquainted with his prefaces will recognize it as such. Professor Leacock has the blessing of genuine humor and the gift of a breezily impudent style, and even some who care little for the latter will be inclined to forgive it for the sake of the former. These Canadian sketches have a genuinely new humorous note that should find them readers not only in the Dominion, but even across the line that now denies reciprocity between near civic neighbors. No doubt the crudities of style that characterize the Professor are partly studied, though one suspects that they are also partly the result of deficient taste. The author's gift of humor could well survive a chastening of his literary manner. (New York: John Lane Company, $1.25 fixed price, postage 12 cents.)

THE GRAND OPERA SINGERS OF TO-DAY, with forty-eight full-page plates in duogravure, is HENRY C. LAHEE'S latest contribution to the literature of his favorite field. Mr. Lahee deals this time mainly with the popular singers of the present century, a restricted choice that reminds one how fleeting is the fame of those who grace the lyric stage. Caruso's self-satisfied countenance is a conspicuous ornament, shall it be said, of the volume, and many of his lyric brethern and sisters of various lands are likewise represented in the pictures. The book is partly biographic, partly narrative, and partly critical. (Boston: L. C. Page & Co., $2.50 net.)

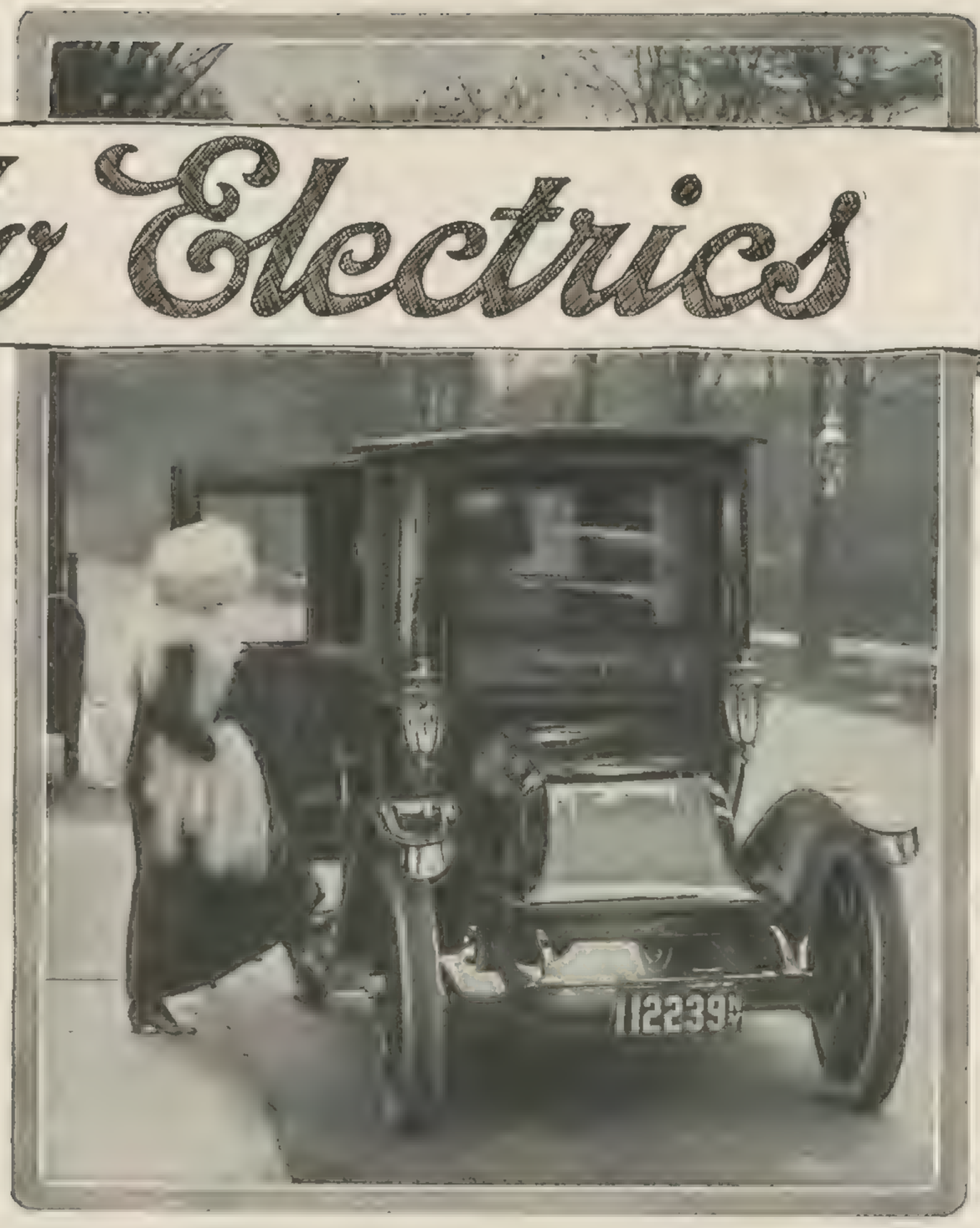
TALES OF THE TRAVELERS

SOUTH AMERICA: OBSERVATIONS AND IMPRESSIONS, by JAMES BRYCE, records the late British ambassador's impressions of half a dozen republics seen in the course of a notable recent journey occupying several months. Of course, Mr. Bryce went forth to his discoveries equipped with his native and cultivated gifts of mind and eye, and with such information as he could acquire from reading the works of others who had preceded him over the same track. He had also the advantage of solicitous aid and courtesy wherever he went, so that his opportunities were of a rare order. Visiting Panama and the Canal, Peru, Bolivia, Chili, Argentina, Uruguay, and Brazil, he noted in each topography, scenery, industrial conditions, racial characteristics, and social and political phenomena. Along with the fruits of all this observation he gives us a good deal of local history and tradition, and well weighed and temperately expressed conclusions drawn from what he saw and learned.

(*Continued on page 72*)

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WHAT THEY READ

(*Continued from page 70*)

The book, of course, is very different in scope and plan from his monumental work on the United States, though it shares with that book the optimism characteristic of the man. In archeological interest the traveler places Peru and Bolivia first, but he evidently feels that as a modern, progressive state, Chili holds highest place among the South American republics. Here he finds a community strongly Spanish in blood and tradition, energetic, prosperous, free from serious revolutionary disturbance, and as well governed as a state can be where it is commonly said that one hundred families rule the land. Elsewhere in South America Mr. Bryce found the original European strain of the country strongly mixed with Indian or negro blood or both, save in Argentine, where the Spanish population has been invaded by a great mass of Italian immigrants. The Indians in much of South America are in a deplorable state of ignorance, poverty, and inertia, but Mr. Bryce thinks that race antipathies are not strong in the continent to the south. In Brazil the mingling of Portuguese and negro blood goes on unchecked either by law or public sentiment. Genuine popular government is hardly known in South America, but in some of the states there is an effective public opinion originating with a considerable part of the population, while in others the government is always in the hands of one military adventurer or another. Long years, perhaps many generations, will be necessary for the development of genuine popular government and a wholesome industrial condition, but Mr. Bryce does not despair of the future. The book will rank as among the most notable of its kind, and it is one likely to interest not only statesmen and students, but the general reader of intelligence and education. (New York: The Macmillan Co., $2.50 net.)

ALONG SPAIN'S RIVER OF ROMANCE, THE GUADALQUIVIR, by PAUL GWYNNE, tells of the "lure of the real Spain in Andalucia, its personalities, its people, and its associations." Mr. Gwynne writes with enthusiasm, but not with cheap ecstacies. He knows the land of which he tells us; and loves it with a love that is tolerant even of its faults and defects. The journey he undertook was from the mountain source of the river to its mouth, and on the way he saw many delightful things, and made many interesting acquaintances. His equipment for writing of such a journey includes keen and sympathetic observation, intelligent acquaintance with history, a delightful humor that is never trite nor cheap, and a sufficiently restrained and compact style. The result is a book by no means "written around" the pictures, but worthy to interest and instruct the reader. As to the pictures, they are many and of great interest, though of unequal merit. The colored frontispiece is excellent. (New York: McBride, Nast & Co. $3 net; postage 25 cents.)



ALSO AND PERHAPS, by SIR FRANK SWETTENHAM, hardly justifies its somewhat cryptic title, since it is mainly a record of a traveler's observations told with simple directness but without other distinction of style. The author's opening papers are fanciful little essays on several topics, but he soon begins his record of travel, and takes the reader to many parts of the orient. Sir Frank has seen strange sights and eaten strange meat in his time, and the interest of his book lies in what he has to tell of these odd experiences. (New York: John Lane Company. $1.25 net; postage 10 cents.)

PICTURE TOWNS OF EUROPE, by ALBERT B. OSBORNE, contains sympathetic descriptions and beautiful pictures of many little cities and towns scattered over Europe from Clovelly of Devonshire to Austrian Ragusa. Fifteen places in all are discussed by Mr. Osborne, one in England, two in France, one in Italy, two in Portugal, two in Spain, one in Belgium, one in Holland, two in Austria, one in Switzerland, and two in Germany. It would be hard to say which are the most picturesque towns as shown here, but Bussaco and Cintra, and the two of Portugal, seem to enlist strongly the affections of the author. Little San Gimignano of Italy is also a favorite of his, as it is likely to be of many travelers, if one may judge from Mr. Osborne's illustrations. The several articles are written with variety and charm, and the illustrations are chosen with unerring taste. (New York: McBride, Nast & Co., $2 net.)

THE ALPS AS SEEN BY THE POETS, edited by J. WALKER MCSPADDEN, is a collection of poetic extracts mainly from English and American sources, but including bits from Schiller, Goethe, and other Germans. Byron and Wordsworth, of course, figure largely in such a collection, and naturally Coleridge's majestic "Hymn Before Sunrise in the Valley of Chamouni" has not been omitted. Shelley might have had larger space. All the extracts are grouped according to the region described. The full page colored plates that illustrate the volume are unequal in quality. Some of the best are those in which architectural features of cities appear, though several purely Alpine scenes are good. (New York, T. Y. Crowell Co., $1.50 net.)

CHILDREN'S BOOKS RECEIVED

"Mother West Wind's Animal Friends," by Thornton Burgess; a book of nature stories for children between six and eleven; illustrations in the Peter Newell manner by George Kerr. (Boston: Little, Brown & Co., $1.)

"The Deserted Lake, or The Dragon Who Could Not Eat Fish," by Ernest T. Burges, with illustrations by Dorothy T. Burges; a sort of fairy tale with humorous touches. The pictures in black and white are well conceived and boldly drawn. (New York: Longmans, Green & Co., 75 cents net.)

"The Jakata Tales of India," retold by Ellen C. Babbitt; little stories of animal life in the east done with marks of humor, observation, and insight, with most amusing illustrations in black silhouette, by Ellsworth Young; a unique book for children and not bad for grown folk. (New York: The Century Company, $1.)

"My Robin," by Frances Hodgson Burnett; an extract from "The Secret Garden," with a colored frontispiece and illustrations in black and white by Alfred Brennan. (New York: Frederick A. Stokes Company, 50 cents net.)



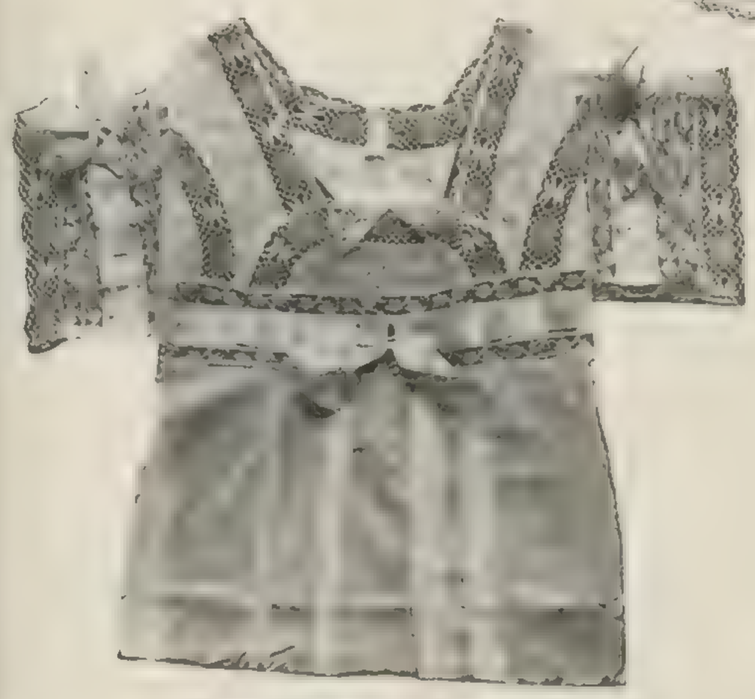
No. 401—Fine Baby Irish Insertion. Lattice design, with roses in relief close together; about one inch wide. Regular value $1. Maurice price, per yard, 55c.



No. 3—Nightgown of fine sheer Nainsook. Renissance yoke in front and back. Ribbon insertion in sleeve and neck. Special price $1.50.



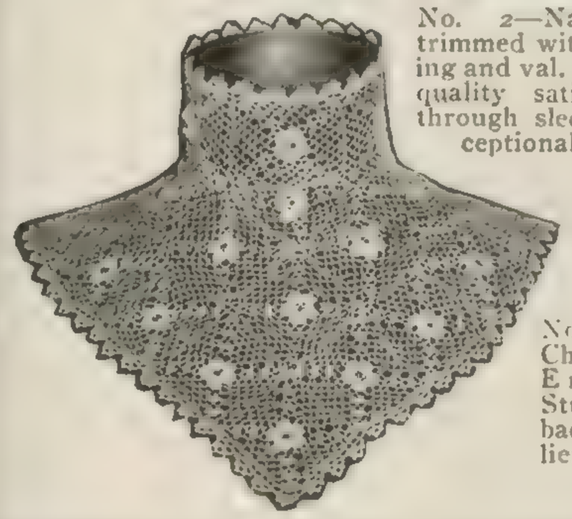
No. 427—Baby Irish Insertion. Lattice design, with roses close together in relief; about three-quarters inch wide. Special Maurice price, per yard, 35c.



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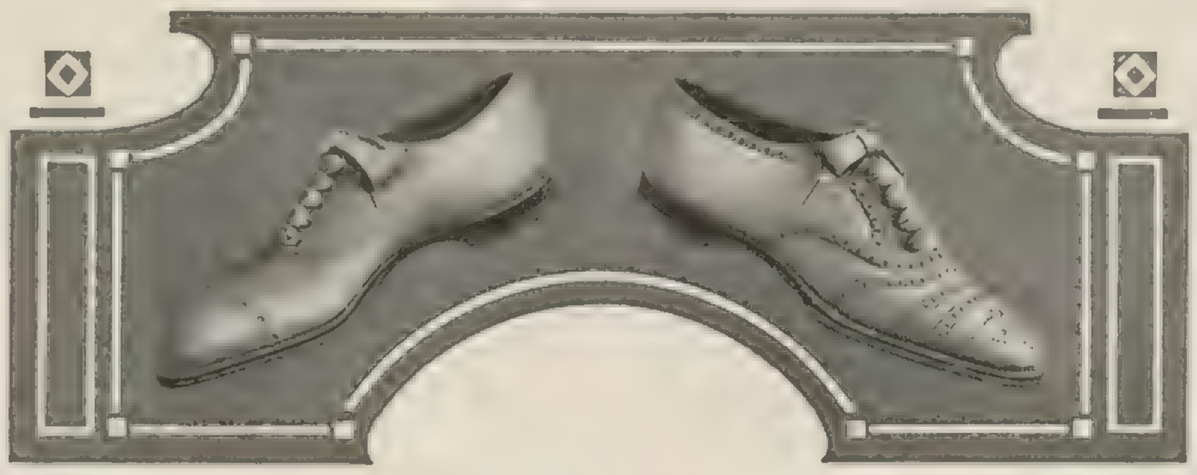
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The long graceful lines and low cut of this new model are especially adapted to the "uncorseted figure" now so much in vogue.

All orders filled by return mail. Price $6.00

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YOUR wardrobe for the contemplated sojourn to Palm Beach, or other winter resorts, should, by all means, contain Thomas Cort Shoes for Dress and Street wear—also Sporting Shoes of White Buckskin.

THOMAS CORT
SHOES

are made of choicest portions of selected hides, tanned by the long-time process. Strictly Hand-Sewed over custom lasts—they have an individuality and style refinement, unusual in shoemaking.

Critics of style concede the Thomas Cort Sporting Footwear of White Buckskin—for Golf, Tennis, Yachting, Walking, etc.—to be the world's authority of fashion. $8 upward the pair.

Exceptionally light in weight, with soles of combination cork and rubber, which makes slipping impossible and gives fine resiliency and comfort.

Write for Style Brochure, showing Photographs of new models.

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Exclusive Gowns and Dresses for Women and Misses made to suit your individual tastes

Simple, Afternoon and Evening Gowns. Dancing Frocks, Street, House and Party Dresses, Negligees, Tea Gowns, Dressing Sacques, etc.

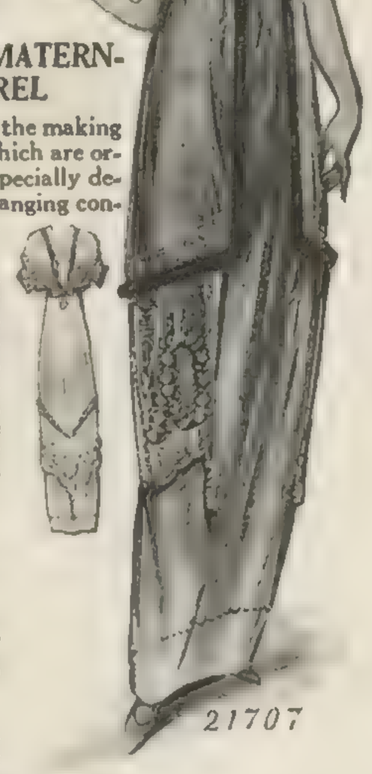
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We are specialists in the making of these garments, which are original with us, and especially designed to meet the changing conditions without alterations.



No. 21707. Dress of chiffon, trimmed with lace and mink fur. Small rosebuds sewed in a pretty design on lace. Crushed belt of soft silk with a large bow of maline at back. Pearl beads finish hem at bottom and edge of sleeves.

Price $40.00

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The distinctive style for which Rauch & Lang Cars are noted, results from the ability to give exactly the correct touch to every detail of construction and finish. This ability evolves from more than sixty years' experience and the will to obtain and maintain the highest standards.

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Distinctive and Practical one-piece house and street gowns. Advanced styles now ready. Inspection invited.

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COMPLEXION NECESSITIES Send 4 cents to cover postage for Beauty Booklet and three complexion beautifiers—Cleansing Cream, Massage Cream, and Face Powder. My preparations are renowned for their purity and efficacy. Established 1891. MISS CLOUD, Flanders Bldg., Phila., Pa.

Wedding INVITATIONS, ANNOUNCEMENTS Visiting Cards and Stamped Stationery. Correct Styles from an Elegant Shop at **Moderate Prices.** Samples upon request. LUCETT, 317 N. Charles St., Baltimore, Md.

MONTE CARLO ASSEMBLES HER DEVOTEES

(*Continued from page 22*)

cloth in a most vivid green, blouse and skirt both of the same color. A six-inch slash on each side the narrow skirt made it just wide enough to give freedom of movement to the wearer—it is quite surprising to see what wonderful gymnastic feats the modern girl can perform in a skirt of this width. The blouse fastened in front under a wide band of cloth which buttoned over large brass disks, and disappeared through a slit in the peplum, reappeared and buttoned securely to the skirt, and vanished again into another slit at the knees—clever, isn't it? The fairly loose sleeve was set into the dropped shoulder with no fullness, and finished with a pointed cuff of cloth and a narrow inside cuff of white batiste. The rolling collar was of batiste and the blouse was belted with violet satin. The player wore no hat, but her hair was bound with violet ribbon.

FOR CONSCIENCE' SAKE

Monte Carlo streets rise like the tiers of seats in a theatre. The little English chapel is perched in the very last row of the top balcony, while the Casino and gardens are set down by the orchestra of the sea. On a Sunday morning it is an amusing sight to watch the pious energy of certain devout English men and women as they dutifully but slowly climb the hill, and, service over, the remarkable rapidity of their descent as they leave the chapel and make a bee line for the Casino—can it be to stake a few louis before lunch?

A CHURCH TOILETTE AT MONTE CARLO

Rounding a corner suddenly this morning I collided with a fair *Anglaise* who was wending her upward way. Following in her wake, I noted that she wore a frock of yellowish gray charmeuse which was very like a Bulloz gown I saw at a première just before I left Paris. The skirt was artistically draped, the overlapping front breadth caught up on the left hip and again on the left knee. In the back it was shirred at the waist-line. The corsage, blousing slightly in the back, fell loose in the front like a bolero. The draped collar and revers were of black satin, as were the inset cuffs. Emerald green taffeta formed the girdle and the drapery across the bust, and buttons of brilliants ornamented the front. The plastron, of sheer white tulle, was bordered with an entredeux of lace where it disappeared under the green taffeta. A little frill of tulle finished the neck. Madame wore a charming hat of black satin set low on her head and trimmed with two long, slender, black ostrich feathers. A Lewis model, I'll wager a louis.

A PAQUIN AT THE CASINO

A frock which was worn at the Casino this afternoon bore the unmistakable mark of Paquin. It was of fine, dark blue serge, with elaborate braiding in the same tone. A very narrow tunic hung to the knees over an equally narrow skirt. Three deep plaits on each side of the back gave fullness at the heels. A piece of old-rose velvet, bordered with blue roses, fell from the left side of the corsage and was held to the skirt, below the waist-line, by an ornament of red cloth and beads which were partially hidden under a triangular bit of serge and a tassel that swung from the bust. The sleeves were of satin and the collar of *ficelle*-colored *velours frappé* over blue satin. With it was worn a small hat of straw, with two tufts of blue paradise. This is shown on page 22.

A SERGE WITH LINEN POSSIBILITIES

Lingerie frocks are rarely seen on the Riviera at this season of the year, for the climate is not as mild as at Palm Beach, and Frenchwomen seldom wear the heavy linens which form such an important part of every American woman's wardrobe. The Paquin model which is sketched on page 22 could be very prettily developed in linen, but the original is of white serge. The bottom of the coat and the overlapping panel of the skirt are bound with white silk. A rolling collar of navy blue serge turns over the revers and is held by a four-in-hand of red silk. The coat is trimmed with stitching.

THE NEW IN COIFFURES

Three pretty styles of head-dress which I noted at the Casino last night are shown on page 22. In one, several fronds of black paradise are placed one over the other, and the bone of the feather is studded with tiny diamonds, a treatment that gives a certain undesirable stiffness to the feather, but which is very effective. The central figure in the group shows another arrangement of paradise, and the hair is bound with tulle. The last coiffure is a simple massing of the hair high on the crown of the head, in the shape of a *croissant*, and then it is bound with brown tulle which allows a few locks to fall loose over the brow. A fillet of tiny diamonds is placed low on the forehead, edging the brown tulle.

E. G.

SEEN IN THE SHOPS

(*Continued from page 48*)

corner. It is made of pure linen and embroidered by hand in Madeira work. Its value is exceptional, as the complete set of twenty-five pieces costs only $14.

A centerpiece of Cluny lace, thirty inches in diameter with a center of pure linen, is priced at $5. This is shown at the bottom of page 48, on the left.

A huck towel, grass-bleached, with a hemstitched edge bordered above and below by a satin damask strip, is pictured in the middle of page 48. Size, 23 by 42 inches, and price, 50 cents.

A guest towel in huck, finished by an embroidered, scalloped edge with a medallion pattern in satin damask just above the edge, is shown in the same illustration. Size, 14 by 23 inches, and price, 35 cents.

Linen sheets with a hemstitched hem, 90 by 96 inches, are $5 a pair. Pillow cases of pure Irish linen, 22 by 36 inches, with a hemstitched hem, are $1 a pair.

Irish linen bed spreads for single or double beds and embroidered by hand are $12.50 each.

JANUARY SHOE SALES

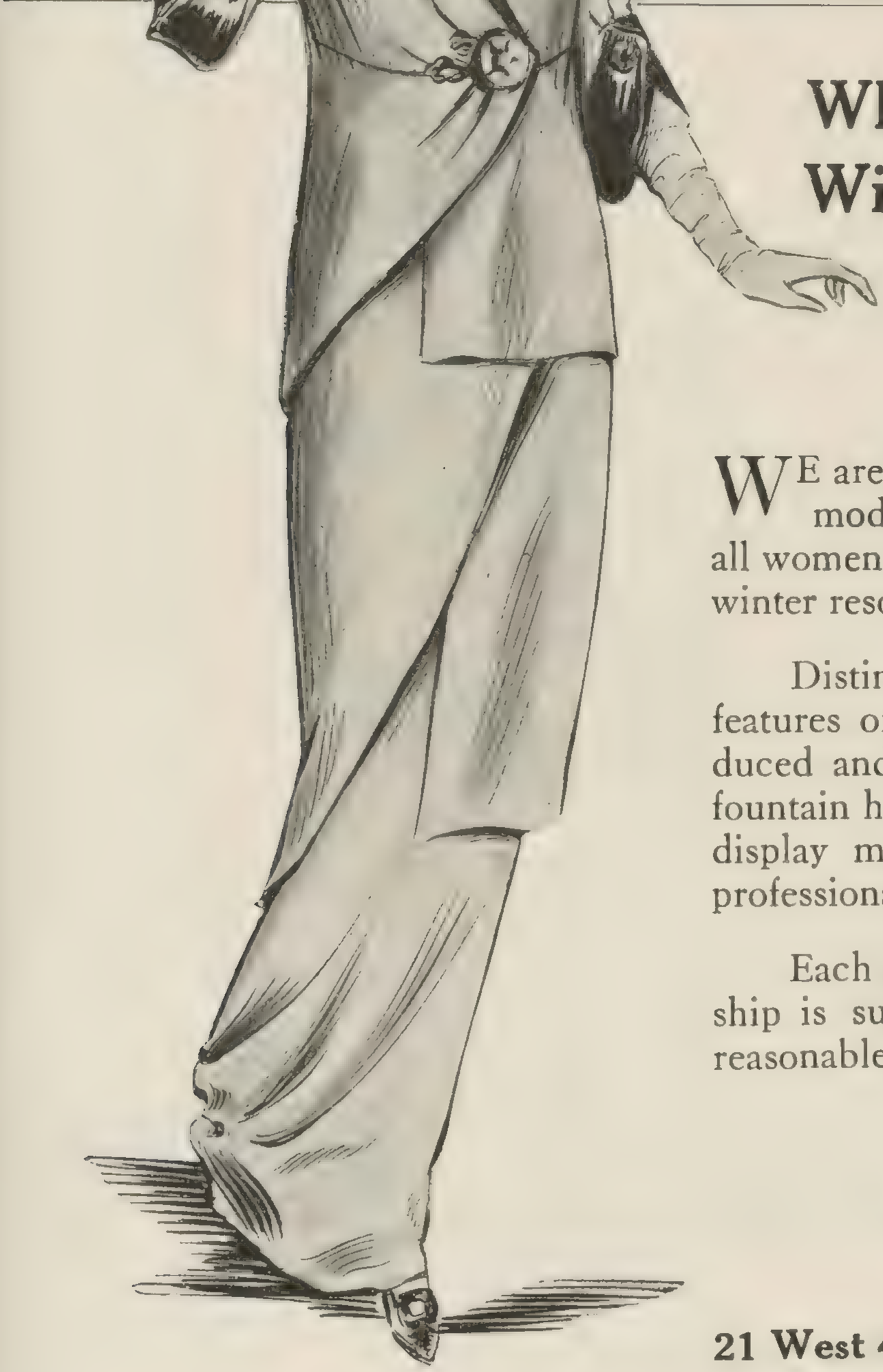
A Fifth Avenue shop is showing women's boots at $3.75 that were $5 and $6 a pair. These are made in dull calf and patent leather with cloth and kid button tops.

Tan leather button shoes and sturdy, wet-weather lace shoes that were formerly $5 and $6 are selling for $3.75.

Dress shoes of patent leather with button tops, hand-sewed and finished, formerly $7 and $8, now cost $4.75.

Slippers in taupe suède, originally $5 to $7, are $3.75. Beaded slippers that were $5 to $7 can be bought for $3.75.





What Fashionable Women Will Wear at Palm Beach

Authoritative Exposition of Correct Modes for Southern Winter Resorts.

WE are presenting a comprehensive display of 1913 models in Smart Tailored Suits, of vital interest to all women who contemplate a sojourn at the fashionable winter resorts.

Distinctiveness and exclusiveness are two notable features of the models to be shown. We have reproduced and adopted the most striking ideas from the fountain heads of fashion in Paris, and in addition will display many original models executed by our own professional designers.

Each model is of exclusive materials, the workmanship is superior in every detail, and the prices most reasonable.

Joseph Stein & Co.

Ladies' Tailors and Furriers

21 West 45th St. Near Fifth Ave. New York



At last a guide to wash fabrics you can be sure of

Knowing how satisfactory our summer materials have been, and realizing how much it would mean to you; beginning this season, all of our Wash Fabrics will be sold under the name "Bontex" and this name will be stamped on the selvage of every yard.

The name "Bontex" now gives you a reliable guide in buying colored wash fabrics at any store in any city in America.

Go to the different dealers in your town and see their selection of "Bontex" wash fabrics. See the delicate, exquisite colorings, the new textures and new weaves.

All dealers carry them and have carried them for years. But only this season have they been marked "Bontex" on the selvage. *Look for this name on whatever colored summer fabric you need.*

Bontex Wash Fabrics include—Galatea, poplins, zephyrs, fancy batistes, pongee, striped and plain voiles, madras pique, dotted and plain silk mull, ratiné, tissues, ottomans, etc.



BONTEX
Trade Mark The H. B. Claflin Co.
Wash Fabrics

FURS AND FURBELOWS MADE BY HAND

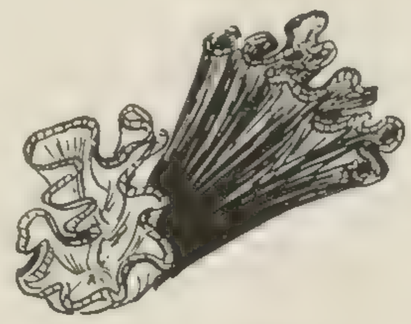
THE many charming and fashionable trifles now worn prove that the fine sewing of our grandmothers is by no means a thing of past generations. In many instances, so little material is necessary to construct the charming accessories of dress which so smarten up a costume that, with taste and dainty work, they may be fashioned at home for a comparatively small outlay.



Bits of fur may be thus utilized for baby

HAIR ORNAMENTS

The aigrette, shown second from the top of this page, is made of black tulle combined with white, and would appeal to the woman who dislikes feathers. A quarter of a yard each of white and of black malines, and the beads or stones are the only materials required. A pretty combination is fine jet beads on the white malines, and rhinestones or silver spangles on the black. Stainless glue may be used to paste the stones on the edges, but if the beads are sewn on, it is wise to make a tiny roll on the edge of the material. After the depth of the white ruche has been decided—say three inches—double and sew on each edge the beads, then run a gathering string through the middle and draw into a rosette. For the part of black malines, five inches or more should be the depth. Sew the beads on one edge and shirr the other edge two or three times to give firmness; the shirring should be run in a semicircle so that the ends will be about an inch longer than the middle part. Make a disc of crinoline and covered with satin, then sew it to a gilt or silver hairpin; or, instead or this, a circle of bonnet wire may be covered with white tulle so that hairpins may be put through to fasten it to the hair. The disc or covered wire is sewn on the black malines, and the white rosette is added. A pretty idea is to use malines the color of the evening gown combined with the black, or a white rosette and a colored end.



Malines is a pretty substitute for feathers



The complement of tailored smartness



A rose and ribbon garland for the young girl

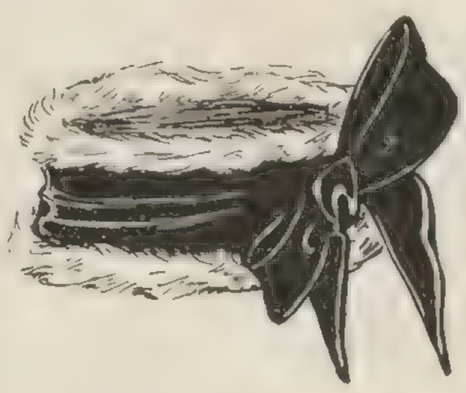
Two views are given of a bandeau suitable for a young girl. Bands of silk or chiffon flowers are sewed diagonally on pale blue moire ribbon, and the garlands are turned over and under the edges to give the effect of twining. On the left side is a small wreath of the flowers and on the right a butterfly bow. The slenderest of silk cord elastic may be placed on the under edges of the ribbon to hold it in place, but a prettier effect is gained if the ribbon is worn rather loosely and held in place by inserting fine gilt hairpins where the garlands pass over. The ribbon may be wide and soft and apparently confined by the garlands, or it may be just the width desired and flat.

THE LITTLE FURS

The "little furs," as the French call them, are more popular than ever this season, since they give the smart and becoming touch that many of the darker and more severe tailored suits require. They are also suitable for children, as they are simple, inexpensive, and quite warm. Instead of fur, marabout, swansdown, and ostrich may be used.

It is wonderful, too, what can be done with furs that are slightly worn or out of style. Mother's small muff is just right for daughter,

(*Continued on page 96*)



Warm and becoming to the slender neck



This collar may also be worn in the Robespierre style



Attractive design appropriate for any age

Mme. S. Schwartz, Corsetière

12 West 39th Street

Will Remove February First

to 11 East 47th Street, New York

Between Fifth and Madison Avenues

This new Establishment is especially fitted and appointed for the comfort and convenience of her clients. All Fittings are under the personal supervision of Mme. S. Schwartz.

THE NEW SCHWARTZ CREATIONS

Interpret in a Superb Manner

The Fashionable Corsetless Figure

Dr. Dys' Latest Discoveries, "Eau Printaniere" and "Creme Printaniere."

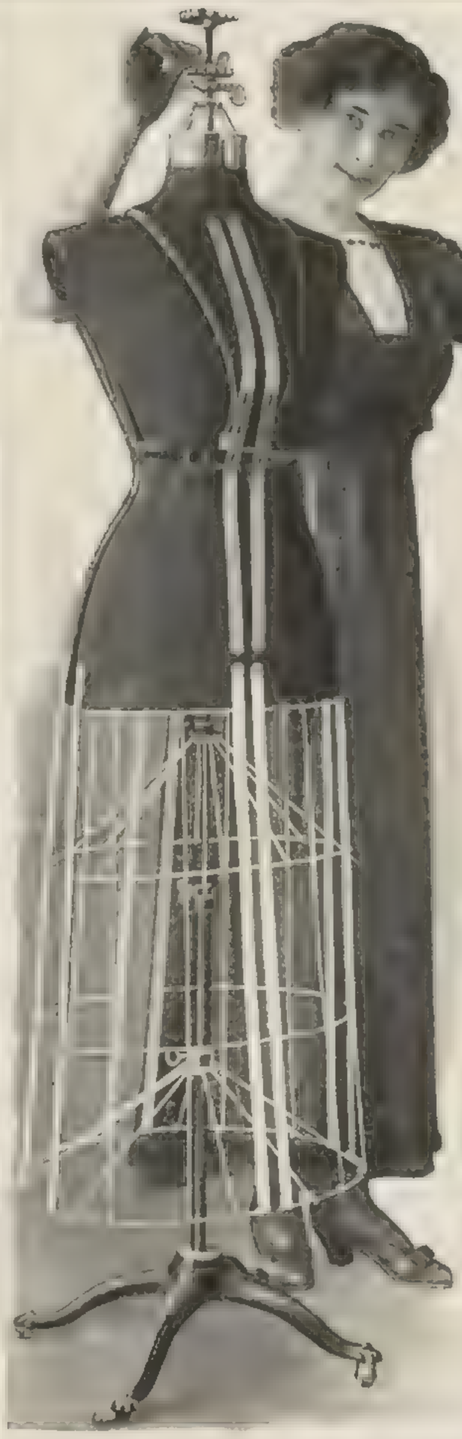
How to be young and beautiful in spite of years is the problem to which the learned hygienist, Dr. Dys, has devoted his life.

His is no miraculous treatment, no skinning process, no dangerous and painful operations. As a profound scientist he knows that it is impossible to obtain permanent good from evil measures. To heal and tone up the skin and muscles, so they become elastic and firm, is his aim, and one of Europe's most beautiful queens is the best proof of his success.

His latest discoveries, the *Eau* and *Creme Printanieres* will help that distressing greyish or brownish discoloring of the skin which is sometimes called "moth spots" and which may mar the most beautiful complexion.

The treatment comprises Eau Printaniere and Creme Printaniere. The box, small size $5.00; large size $7.50.

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The Acme Dress Form is Perfect

We will refund your money if it cannot be adjusted to ***your figure,*** whatever your size, shape or style.

It is capable of over one hundred different adjustments.

Neck, Bust, Waist, Hips and Skirt can be SEPARATELY and INDEPENDENTLY adjusted; or by an AUTOMATIC arrangement, the perfect form, adjusted to the desired size, may be made smaller or larger by a simple turning of the THREE LITTLE WHEELS at the top of the form.

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For over half a century, for sewing and for fancy work, M. Heminway & Sons' Sublime Quality Spool Silks have been the universal choice of women who know—over 400 colors.

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SPOOL SILKS

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At Last!

A Talcum That Really Does the Work

Your dealer can now supply you with the only talcum with the rare, sweet fragrance of fresh roses and the only really efficient talcum powder made—a new combination of wonderful lightness and softness, but of surprising tenacity and covering quality.

JAP ROSE

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covers instantly and completely, without giving you a powdered look. It improves the appearance of the skin immediately, and its tenacity insures the attractiveness of your skin.

A Face and Body Powder

Jap Rose Talcum is suited for all toilet purposes in the boudoir—after the bath—in the nursery, it is a soft, soothing talcum, antiseptic and absorbent, very refreshing, dainty and lasting, and non-irritating to the most delicate skin

Alice John, of John Drew's Company, Says:
"I am delighted to be able to say that your Jap Rose Talcum Powder is *quite the very best* Talcum I have ever used. It is especially delightful as a face powder, and is so superior to all other Talcum that it makes me wonder how we have done without it for so long."

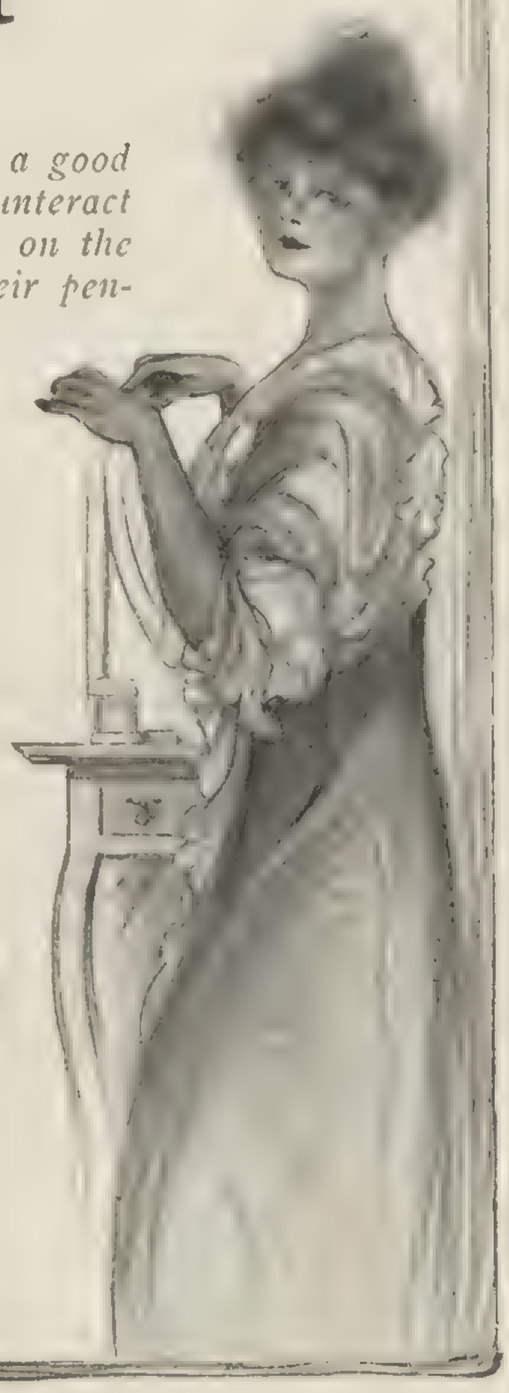
Put up in very attractive boxes with patent sifter top.
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Send five cent stamps for trial size box, or twenty-cent stamps for a miniature of JAP ROSE TALCUM, JAP ROSE PERFUME and JAP ROSE SOAP.

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"American women should rub a good cream into their skin often to counteract the drying and tightening effect on the skin of their hot houses and their penchant for using hot water."



Vanishing Cream is ideal for this purpose. It is designed especially for protective, preventive use. *It is without grease of any kind* among its ingredients, therefore is of a particularly happy character for use *after* washing, when dressing and always before going out.

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Here is a cream which, in contrast to the multitude of new preparations, has upon it a seal of merit of a house sixty years old.

Pond's Extract Company's VANISHING CREAM

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FROM THE RUE DE LA PAIX

AT the beginning of the season the general cry was that the jabot would be no more, but now, by conforming to the exigencies of fashion, it continues to hold its own.

Two pretty new models are sketched on this page. The first is a stunning combination of black satin and tinted Chantilly lace, cut with a high Medici collar. The tall points at the side are wired until they reach almost to the ears, but in front they slope down to a V at the base of the collar, leaving the throat quite bare. A plaited ruffle of the lace falls over the back of the standing collar, and the wide lace jabot, cut with deep bias ends, is caught in the middle with a square, jet buckle and loops of the satin.



The jabot conforms to a new whim in fashion by the assumption of a Medici collar

A COMBINATION JABOT

The second model shows a combination of ruches, deep-rounded collar, and square-cut, stole-shaped jabot, as also the use of painted crystal buttons. The collar back and the jabot are made of tucked white net edged with an open-meshed lace. The neck is finished with a narrow collar band, to which is attached a plaited ruche of white tulle; both ruche and jabot fasten in front with small, globular buttons, with a bright pink rose painted in the hollowed center of each.

BOWS AND BOW PINS

Pretty bows to wear with lace jabots of black and white or of tinted Malines lace are made in a heavy quality of plain, white chiffon tied in flat, crisp folds like a man's dress tie. They are attached to narrow bands of the chiffon which encircle the neck and fasten in the back.

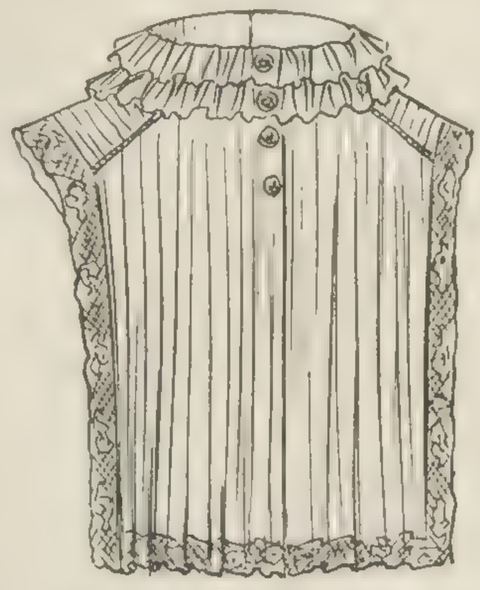
Bow pins of white tulle and jet are now being copied from those more expensive models in which the knot is of diamonds and the bow of black tulle. The sketch at the bottom of page 80 shows one of these novelties. The knot, about three-quarters of an inch in length, is made of bright, cut jet beads, arranged in a series of straight lines radiating from a solid round center, and finishing at the rounded ends by a single bow of larger beads. Under this knot is slipped a flat bow of doubled white net, so adjusted as to be easily removed when soiled or frayed.

With collarless gowns, narrow bands of black velvet, with jeweled clasps and slides, are still worn about the throat. Bands of flexible metal—platinum, silver or gold—jeweled or otherwise, are also used.

SCALE EFFECTS IN FANCY BAGS

Bags of moire, velvet, and suède, beaded and trimmed with fringe, and those of heavy brocade, or deep blue Japanese embroidery, mounted in heavy antique settings of silver, and carried by brocade or black silk cords, are among the many new bag styles. There is also a revival of the beaded bags in pompadour rose design. One of the smartest of the rue de la Paix shops has produced an entirely new stock, from among which is sketched that shown in the middle of page 80. In this model is shown a slight change from the ordinary rounded or oblong shape, in that the bottom, though cut perfectly square, is wider by nearly two inches than those of past seasons, and is drawn into a narrower clasp at the top, thus making the outline quite new in form. This bag has a pinkish-white, iridescent bead foundation, fringed at the bottom with pale pink beads, while the old-time, stiff patterns of flowers and trees are carried out in deep reds and dull greens. The fastening of silver gilt or of heavy, carved gold, is somewhat rounded at the edges, and the circular figures engraved upon it overlap each other, and give a scale-like effect. The chain is made of heavy, gold links.

An attractive change purse, also from the rue de la Paix, is constructed of thin, gold scales, perfectly round in form with a hole pierced in the center; through these are run, to join them, fine wires of platinum. A square clasp of heavy, carved gold mounts the purse at the top, while the bottom is gathered into a small tassel formed from the scale-like links. Each link is scarcely bigger than the head of a pin, and exceedingly thin, so that the purse is very light and flexible, and easy to wear on a neck chain or to carry in a bag.



A jabot round in back and oblong in front, and prettily frilled and buttoned

SIMPLY DESIGNED SHOE BUCKLES

The illustration at the top of page 80 shows one of a pair of shoe buckles, in which, in a mounting of heavy silver, large, clear stones are set close to the edge, with an inner line of smaller stones. The new feature of these buckles is their simplicity of appearance, for the ornate use of multitudes of tiny stones, worked into the most intricate of designs, is passing. These buckles may be had in the oblong form illustrated, or in ovals, somewhat smaller in size. Though intended for shoe buckles, they may also be used as ornaments to finish the front of the low-cut, Directoire-yoked gowns of black satin, for the clearness and brilliancy of the few large stones are brought into excellent relief by the background of black satin or velvet.

(*Continued on page* 80)

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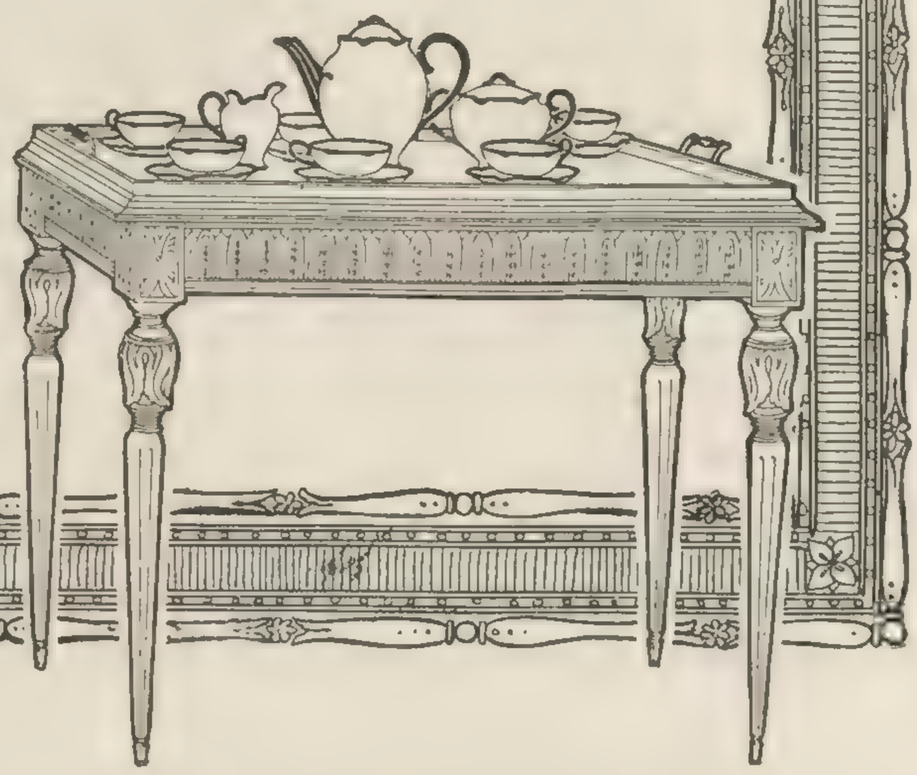
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FROM THE RUE DE LA PAIX

(*Continued from page 78*)

THE OPAL GLOWS AGAIN

Opals are used more and more for rings, pendants, and brooches. It has been a long time since the gorgeous glow of the opal has been so generally seen. One stunning ring consists of a single, flat-faced, oblong opal, nearly three-quarters of an inch long by three-eighths of an inch wide. The stone, deep green in color and filled with fiery lights, is framed in a narrow, glittering band of diamonds. The forked shank is inlaid with diamonds, and the ring portion is of platinum. A beautiful thing it is, rich, unusual, yet in the best of taste.

Many of the new settings show an outer frame of enamel or of diamonds, square, round, oval, or diamond-shaped, to which the stone is attached only by tiny, almost invisible, supports of platinum or gold. One lovely ring shows a wonderful pearl, perfect in shape and color, mounted in a marquise framework of diamonds, with a single larger diamond at each side.

CHAINS FOR WATCHES AND LORGNONS

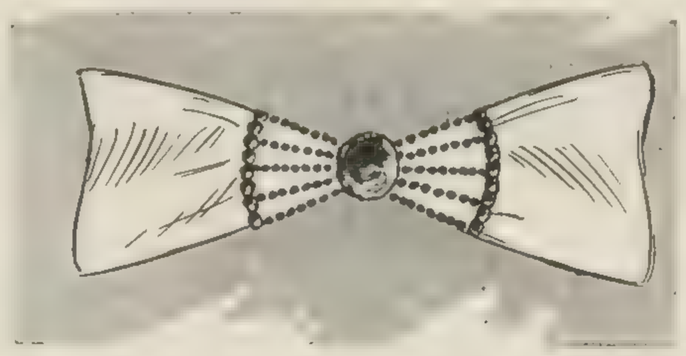
Fine, delicately wrought chains of platinum or gold, set with the tiniest of stones, seem to be the mode at present for watches and lorgnons. The larger, heavier type has apparently disappeared with the all-around, high-standing collar, to be replaced by dainty, thread-like ornaments that are more becoming to the slender neck around which they are hung.

One of the prettiest of these designs is made of fine links of platinum, with small, round topazes, mounted in delicate rings of bright yellow gold and set at intervals along the chain. These stones graduate from a little over an eighth of an inch in diameter at the back of the neck, to stones scarcely larger than the head of a pin at the hook. The effect of the platinum chain with the gold mounting of the stones is at once both odd and attractive.

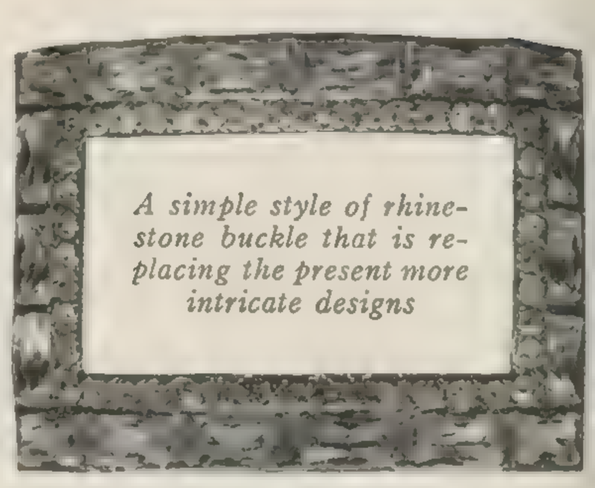
Another chain shows a unique combination of crystals and sapphires. The chain and the ring mountings of the stones are in dull Roman gold. A clear, round crystal of fairly good size is set every two inches throughout the entire length of the chain, and the space between is covered so closely by wee, round sapphires, that the thin, gold links are scarcely visible.

FILMY SCARFS AND VEILS

Among the newest scarfs are those made of tulle and lace, cut on the old-fashioned, scraight scarf model, about a yard in width and three yards in length.



Bow pin of white tulle and jet in attractive imitation of more expensive models



A simple style of rhinestone buckle that is replacing the present more intricate designs

The entire middle is of creamy Malines lace, lined with black tulle, or with the thinnest of silk nets. A six-inch insertion of Malines lace, put on without fullness, finishes the edge. These scarfs are dainty, filmy things which fall into the most graceful folds, and impart a charming touch to light, fluffy evening gowns.

Though lace scarfs continue to be popular, lace veils are passé, and flowing veils are never seen. Modish veils are now mere cobwebs with a total absence of embroidery. One fair Parisienne with blond hair wears only violet-blue tulle, which has a mesh so fine that it gives the appearance of a purple mist about her face.



A beaded bag, old-style in the material used, is new-style in size and mounting

ABOUT FEATHERS AND FURS

Paradise remains the smartest trimming for hats, and as the price for it rises daily, its very costliness will probably cause it to remain in fashion for some time. As a substitute for paradise feathers, wired loops of tulle are sometimes used. The effect is pleasing, and it bids fair to be very popular during the early spring.

The tiny muffs and the large, chasuble neck-pieces that have made a late appearance this winter are not invariably made wholly of fur. In fact, many are of velvet, plush, or broadcloth, bordered with a long-haired pelt and trimmed with clusters of short tails or small paws. Chinese embroideries may also be used. Two small table mats of matching color scheme and design are ruthlessly sacrificed, one to form the front middle panel for the tiny muff, and the other as a neckband and front tabs for the chasuble. These embroideries, combined with dark velvet and fur, are stunning.

"Sign-Posts on the Road of Fashion"

IF you will read the next four numbers of VOGUE you will have the new spring mode at your very finger tips. If you miss these numbers you will never be able to discriminate correctly between the different makers, models, materials, and trimmings.

Page 109 gives the titles and dates of these essential numbers. On this page you will also find a coupon printed for the mutual benefit of yourself and your newsdealer.

You can make sure of your copies—and, by the same token, of the success of your spring wardrobe—by using the coupon on page 109.

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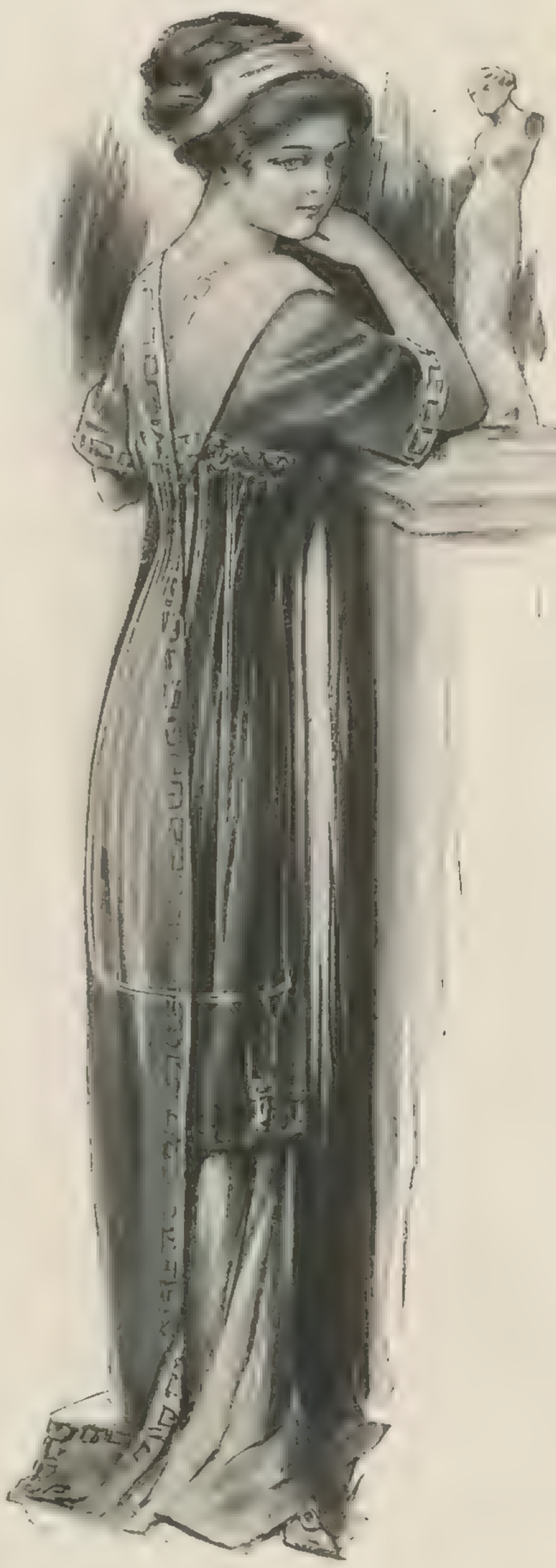
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Enclosed find my check or M. O. for $10.00. Send me your Chin Reducer and Beautifier. If I am not satisfied with the machine at the end of ten days, I will return same and you are to refund the money.

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The highly flexible steels used in Modart Corsets do not interfere with the natural grace of the body, yet hold it into desired lines.

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The result is grace, style and comfort in combination. And yet—as it is better to *know* than merely to *believe,* we invite the convincing test of an actual trial fitting.

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ON SALE ONLY AT FIRST CLASS STORES

MODART CORSET COMPANY
SAGINAW, MICHIGAN.

Makers of High Class Front Laced Corsets Exclusively

A NEW COLONY *in the* SOUTH

(*Continued from page 32*)

partner for a supper and the cotillion, but in Augusta she must have a partner for the entire evening; the man who takes her to the dance brings her home, has supper with her, dances the cotillion with her, and usually sends her flowers. Such a custom would be a social terror if introduced into the communities outside of the mythical boundary line between the south and the rest of the world, for it would bar young women from more than half of the social events of a season; yet it does not have this effect in Augusta, either because the men are more anxious for women's society, or less selfish, or because there are enough men who go out and who do not wish to be alone.



The mere knowledge that an unmarried girl or woman would be compelled to remain away from a social affair because a man had not offered himself as escort tends to create a chivalrous attitude among the sterner sex to see that the gentler sex experiences no heartburnings. There must, however, have been some delinquencies, because there has grown up a custom for a hostess to send with her invitation to a man the name of his partner. This is not as disastrous as one might imagine, because the social set is so united that no hostess could make the dire mistakes that are made every night in large cities, where, at dinner parties, one is apt to sit next to his worst enemy. If by any chance the man does not wish to take the young lady suggested, he can decline the invitation and courteously return to the hostess the burden of finding a partner for the lady in question.

VIVE LE BARBECUE!

Another custom for which Augusta shows no enthusiasm is the giving of large dinner parties at home. There are many dinners at the Country Club, but this is probably due to the influence of the new arrivals, who have always made the eight o'clock dinner a chief means of entertaining. The huge hotels which are only open in winter have also encouraged this method, and been successful to some extent, but the truly Augustan manner of entertaining is at a supper, a much more delightful affair in every way than a formal seated dinner. It has about it the charm of the old-time evening reception which aristocratic cities like Philadelphia have struggled to keep alive, and which has been growing in favor for the last half dozen years.

Of course, in these supper parties Augusta is merely living up to the English traditions which were with her in the beginning of her social life. The name "reception" is not retained because it smacks of ceremoniousness, and society has grown petulant over such affairs preferring Bohemianism to dignity. However, the Augusta set has not arrived at a state of such boredom with each other as have the social sets in large cities where professional talent is drawn from the vaudeville and the operatic stage to amuse the guests. This method of entertaining would probably bore them far more than the happy, intimate atmosphere which characterizes their own gatherings.

As the large supper party is the main feature of entertaining next to balls and dances (which Augusta gives more frequently than does society in the large cities), so the smaller supper party at eleven o'clock is another much favored diversion.

However, it is probably on the barbecue that a stranger will place his finger as an example of the Augustans' most charming individuality in entertaining. If a hostess desires to give something less stereotyped than the usual forms of entertainment, a barbecue is announced. This is a daytime affair, and the manner of its giving is this. The guests assemble on the great lawns, and in a blazing pit, which has been dug and fired for the occasion, the meat, which constitutes the *pièce de résistance* of the entertainment, is barbecued before their eyes. To this is added a store of those palatable eatables which have made the south famous.

There is, of course, an orchestra. The south lives to music, and Augusta boasts some of the best dancing music in the states. Its chiefest delight at a barbecue, as well as at other informal parties, is a negro band. These negroes play on crude instruments, but the rhythm would make a palsied cripple try to keep time.

DANCING BY DAY

Few southern idiosyncrasies more astonish the visitor than that of dancing in the daytime. White Sulphur, he thinks, has gone mad because it has its "Germans" at eleven o'clock in the morning; yet after he becomes accustomed to the life, he waxes enthusiastic over the southerners' way of having music and dancing whenever they gather together.

There is a small, intimate club outside the city, called "Carmichaels." It stands in the midst of a tract of dry sand and tall pines surrounding a lake which runs under old bridges. The stranger knows little of this place, for it is the spot for intimate gatherings. Here are given supper parties, all-day picnics, afternoon teas at the end of motoring trips. It has none of the luxury of the large Country Club on The Hill, and it is for this reason that the young people like it. It is the core of all their most happy parties, and it is here that the favored guest is taken, and that the débutante is given many of those small affairs that contribute so much to her social success.

THE RETURN OF THE NATIVE

During the summer season there is a reversal to type, a return to characteristic conditions. Life is met in the same way that one's ancestors met it, and the complex modern world seems to slip away and leave the south untrammeled by alien influence. One dresses simply in white, sleeps or reads indoors through the long, hot afternoons, and turns the wonderful nights into hours of social intercourse. One eats fried chicken instead of beef rushed down from the west, watermelon instead of grape fruit, hot vegetables instead of entrées.

But at whatever season one leaves Augusta with its arching oaks, its running streams, its pine-topped hills, its genial people with their bewitching accent, and its warm hospitality—whether this leave-taking be in the middle of the winter, in the flush of spring, or in the cool sunshine of its scarlet autumn, there is only one thought as the train trundles northward through the shaded streets and pulls out onto the bridge that spans the yellow river, "How soon can I come back?"



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SPRING 1913

No. 100.—Fine French batiste, trimmed with real cluny lace. Hand embroidered lapels. Open back.....$6.50

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No. 108.—French crepe, with hand embroidered front. Yoke back and front. Byron collar and turn back cuffs. Open front.....$5.75

Mail orders filled within 24 hours.



Just the Hats I Want for Palm Beach!

NO doubt you've been wondering where to turn, whom to look to for Spring hats. You know Paris is out of the question —they are in the height of the winter season over there. And so of course you'll have to be content with an American style and saving $25 to $50 on each hat. The hats you will see two and three months later will follow pretty closely along the lines of those pictured here. We urge you to acquaint yourself with the beauty of form and finish of Regina hats. Your dealer will order for you if you request it.

NOTICE TO DEALERS: During February we make special exhibits:

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KANSAS CITY, Regina Bldg.

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WORN BY WOMEN OF STYLE



On Her DRESSING TABLE

CONFIDENCE in one of the foremost French specialty makers of toilet preparations is so firmly established that any new production by them is sure to meet with favor. A combination box of cream and lotion recently imported is intended, contrary to the usual custom of this house, which is to deal only in preparations which promise some permanent benefit, to have only local and temporary effect. The finishing cream is gently rubbed into the skin after a preliminary application of the lotion, and the resultant soft brilliancy, whiteness, and clearness are ample reward for the outlay of $5, which must be made for the combination box. Delicate skin is easily affected by exhaustion or poor health, which sometimes gives rise to an accumulation of coloring matter in spots, a condition which imparts to the skin a grayish or brownish tint. The counteracting effect of the preparations in question is most marked, and where artificial color is also used, the result is surprisingly natural and beautiful.

VANITIES DE LUXE

Many delightfully dainty bags and cases for such small articles as handkerchiefs and veils are now made in this country by deft French fingers, but no prettier or better assortment can be found than that shown at the establishment referred to above. Novel are the exquisite nightgown cases for week-end visits, made all of delicate silks and laces and perfumed with one of their wonderful French sachet mixtures. There are also corset bags of rose, pale blue, or delicate lavender silk, daintily perfumed, and fragrant rose sachets of satin, decorated with French prints, set in a narrow edge of gold lace, which sell for $1.50 a pair.

Another shop is showing pretty satin-covered sachets in bundles of four, tied up with ribbon to match and crowned with a spray of the flower of the odor with which the sachet is filled. Small, gilt safety pins are included for the $1 asked.

Then there are roses of satin in pink and red, heavily perfumed with their own odor, that cost 75 cents each.

A triple sachet, larger than the set mentioned above, is made by a woman living out of town. Each sachet is covered with pink satin and tied with pink satin ribbon. Through the loop of the bow is thrust a pretty pink satin rose with its leaves. It is five and one-quarter inches square and costs $2.75.

From the same source comes an oval-shaped shield for a lamp. This is made of imitation filet lace lined with pink silk. A garniture of a pink satin rose and green satin leaves adds to the charm of this daintily useful boudoir accessory. Price, $2.75, in size nine-and-one-quarter by six-and-one-quarter inches.

TOILET ESSENTIALS

Among the unique essentials of the toilet made by another establishment is a double-faced mirror, one side of which magnifies highly. A very good quality glass can be had for $5. This measures eight inches by ten and swings on an upright, nickel frame.

Made of what is called British ivory are handsome brushes with backs almost an inch thick. Price, $3.50. The same massive and impressive design used for these brushes may be had in all the other toilet accessories. These articles look like genuine ivory, but are much less expensive. Brushes of extra long, Siberian boar bristles, that come from John Bull's island, go right to the scalp and clean the hair thoroughly.

Small morocco cases holding only a manicure set, but this perfectly complete and smart in every detail, are selling for $3.50.

A complete make-up box is sold at one of the best shops for $1.50. It contains two rouges, powder, lip salve, eyebrow pencils, veining pencils, and so on.

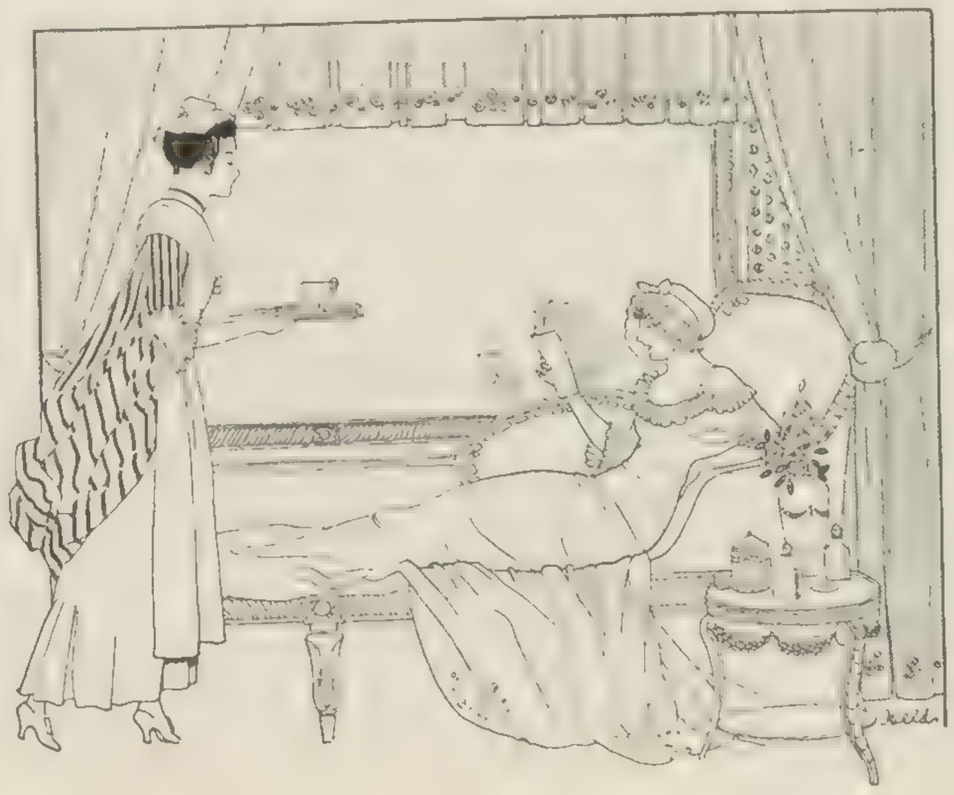
Immensely serviceable for the restless sleeper are pretty celluloid clocks on a stand of the same, fitted with a tiny button which, when pressed, causes a bright beam of electric light to fall full on the face of the clock. These clocks are $6 each.

INEXPENSIVE POWDER AND PERFUME

There is a new powder which is quite a noteworthy production because of its fine quality and low price; only 50 cents is asked for a box of unusually large size. This powder comes in four shades, and adheres smoothly without streaking, even when the face is overheated. It has a delicate fragrance of orange flowers, which, however, is not strong enough to interfere with the simultaneous use of another perfume. In each box a card is enclosed entitling the purchaser to a dainty but heavy vanity box, which is gold-finished and contains a diminishing mirror and a powder pad and bag.

Compellingly sweet is a perfume named after one of the great opera singers, and, although of moderate price—only $1.50 a bottle—it is one of the most delightful of the recent productions. The odor is not heavy, but of bouquet character and very generally pleasing.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



WINTER CRUISES

RIVIERA
·ITALY·
EGYPT

LARGEST STEAMERS IN THE MEDITERRANEAN TRADE

"ADRIATIC"
"CEDRIC"

JAN. 21
FEB. 18
MAR. 4

PANAMA CANAL
·WEST INDIES·
SOUTH AMERICA

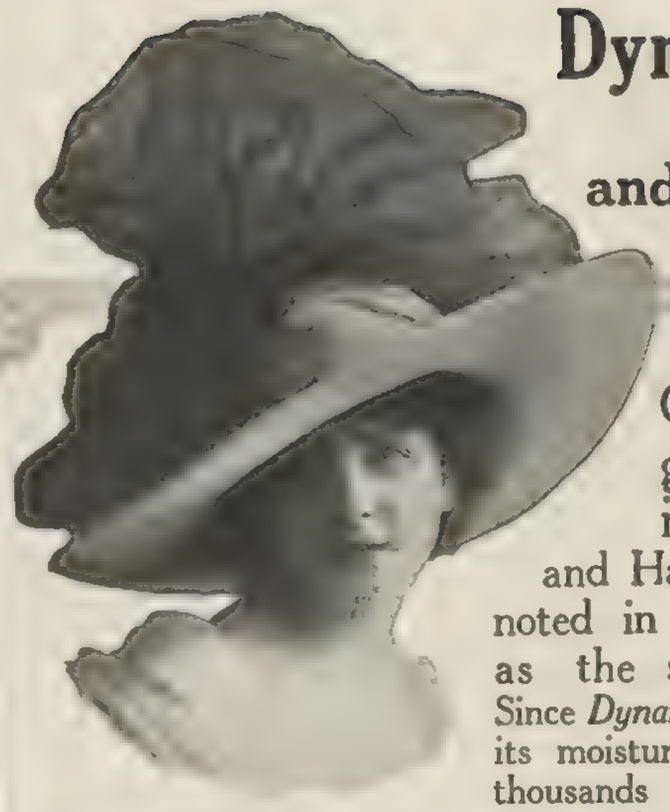
LARGEST, NEWEST, FINEST STEAMERS

"LAURENTIC"
"MEGANTIC"

JAN. 22
FEB. 8 FEB. 22

WHITE STAR LINE

9 BROADWAY, NEW YORK



Dynamo Maline
for Hats and Hat Trimmings

Charming and graceful effects in Maline Hats and Hat Trimmings are noted in the Style World as the season advances. Since *Dynamo* Maline has proved its moisture-proof finish to the thousands upon thousands of wearers of Maline—its use has been almost unlimited. Worn next to the face, in ruchings, ruffs, scarfs, waist draperies, for Hats and Hat Trimmings, it softens the lines of the face—adds beauty and charm to the wearer.

Dynamo Maline

is worn with perfect confidence by all women who have once used it. Its electrical finish prevents its sticking, preserves its crispness, and withstands all conditions of the weather.

Free Dynamo Maline Style Bulletin. Write today for copy of Dynamo Maline Style Bulletin for 1913 which contains advance photographic illustrations of exclusive spring styles in Hats and Neckwear, created by the leading Millinery and Neckwear Designers of Paris and America.

Dynamo Maline Dainties. Have you seen the collar and cuff sets? A new dress accessory now in vogue in New York and Paris.

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Largest Manufacturers of Maline in the World
Established over 50 years
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JANUARY 3rd, 1913



Actual size 6 x 4 inches.

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Beautiful rubber-lined, Blue or Pink floral design creton case, Containing:

Tooth Brush
Tooth Paste
Talcum Powder
Mouth Wash
and Hair Shampoo

Complete outfit, 50c.

Look for the name "Rite" on case. For sale in the best stores everywhere. If your dealer cannot supply you, send 50c to Dept. V.

Rite Specialty Co.
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The influence of feminine beauty is responsible for the great achievements of womankind, for she who is beautiful sways the world at her will. To preserve or even to acquire this noble attribute is a pleasure when the one toilet cream of purity and quality is used—that cream is ELCAYA.

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"Makes the Skin Like Velvet"

This dainty "Cream of Flowers" protects the skin from the harsh Winter weather—makes it soft, fresh, inviting, and keeps the complexion naturally beautiful. ELCAYA has become the favorite "Beauty-Aid" of well-groomed women everywhere because of its distinct superiority and purity. Use the best—use ELCAYA.

TRIAL SIZE 2c—Send Dealer's Name. All Dealers, Nation-Wide, Sell ELCAYA

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75c. to $10

Look for name PRICHARD & CONSTANCE on every bottle.

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Sole Agents for North America

"Shower-Proof"
Reg. U. S. Pat. Off.
Foulards

The 1913 Designs are Multicolor, Floral, Pompadour, Dresden, Louis XVI.



These new designs are a decided departure from the conventional patterns so long associated with Foulards, and are to be had only in "Shower-Proof" Foulards. To see them is to admire them. Their durability and utility are beyond question. A choice of several hundred designs.

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are of superior quality, and include practically every kind of goods made of silk—whether for dresses, millinery, decoration or upholstery, the haberdasher or manufacturer. Man or woman.

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Silk Manufacturers
4th Avenue and 18th Street
New York

NOBLESSE OBLIGE

The "Association of Practical Housekeeping Centers" Aims to Teach Young Girls of the Tenements the Elements of Domestic Science and Child Care

THOSE who are thoroughly conversant with the conditions that exist in the crowded city tenements will appreciate at their high value the lessons in domestic science which are being given in the Practical Housekeeping Centers. Workers among the poor, and physicians who have studied the conditions that attend poverty, are convinced that the health, the morals, and the economic efficiency of the country are seriously menaced by the deterioration in housewifery in the homes of the poor. The long lines of men who, early in the morning, file into the saloons are not drawn by a thirst for alcohol, but by the food that is dispensed with the drink, for too often the home breakfast is so unpalatable that the working man is driven to seek better prepared and more nutritious food elsewhere.

SCHOOLS OF HOUSEWIFERY

The school board is wrestling with the problem of overcoming the feminine ignorance and inefficiency which is at the bottom of this condition. Statistics show that, out of a total of 388,000 girls who were in the primary schools of the metropolis last year, 344,500 received no instruction in domestic science. How can these untrained girls who marry after a few years spent as clerks, factory hands, or cash girls, be expected properly to care for a home and children?

Private benevolence has initiated the Association of Practical Housekeeping Centers, and is showing one way to relieve the situation. Schools that instruct by the patient method of object lessons are being established in various poor neighborhoods where the instructors maintain in perfect running order model flats where all the operations of homekeeping are carried on. Those in charge are scientifically trained teachers of domestic science. There is nothing of the atmosphere of an institution about these centers; they are literally homes, where not only is practical household work carried on, but where the girls and women come in contact with a spirit of helpfulness and kindness.

The plan of operation includes a playtime for the children of the neighborhood; for an hour and a half in the afternoon before the lessons begin the children may be seen playing in the rooms.

The centers are just ordinary flats located in Jewish, Italian, and Russian quarters. They are simply but amply furnished for a family of five, and not only offer an agreeable change from the overcrowded, badly kept rooms of the immigrant, but teach by example simplicity, cleanliness, and orderliness.

OBJECT LESSONS

Great tact is exercised by the workers not to hurt the sensibilities of the women by harshly criticizing their decorations of paper twined around the gas fixtures, and of ruffles applied everywhere, even to the bath tub, unsanitary though these are. The model flat has painted walls and stained floors, while the kitchen is equipped with shining pots and pans.

There are afternoon and evening classes, in none of which are more than eight pupils instructed at a time. A knowledge of food values is taught, and the pupils are instructed, among other things, how to prepare dishes that have the same nutritive value as meat, but which cost far less. Definite instruction is given in keeping the rooms clean, and bathing and caring for a baby. Beside the practical housewifery taught, the pupils have lectures on hygiene.

The center is a veritable godsend to the young married girl who brings her perplexities to the teachers, whose duty it is to advise as well as to instruct.

THE PATRONESSES

The ultimate aim of the women who originated the Housekeeping Centers is to demonstrate the practicability of specialized training for school girls, and to have every girl who leaves our schools equipped with a knowledge of domestic science and the care of children.

Miss Mabel Hyde Kittredge is president of The Practical Housekeeping Centers. Others interested are Mrs. Richard Aldrich, Miss Grace Dodge, Mrs. R. C. Boardman, Miss Grace Potter, and Mrs. James Speyer.



Girls are taught to make dishes that have the nutritive value of meat but that cost far less

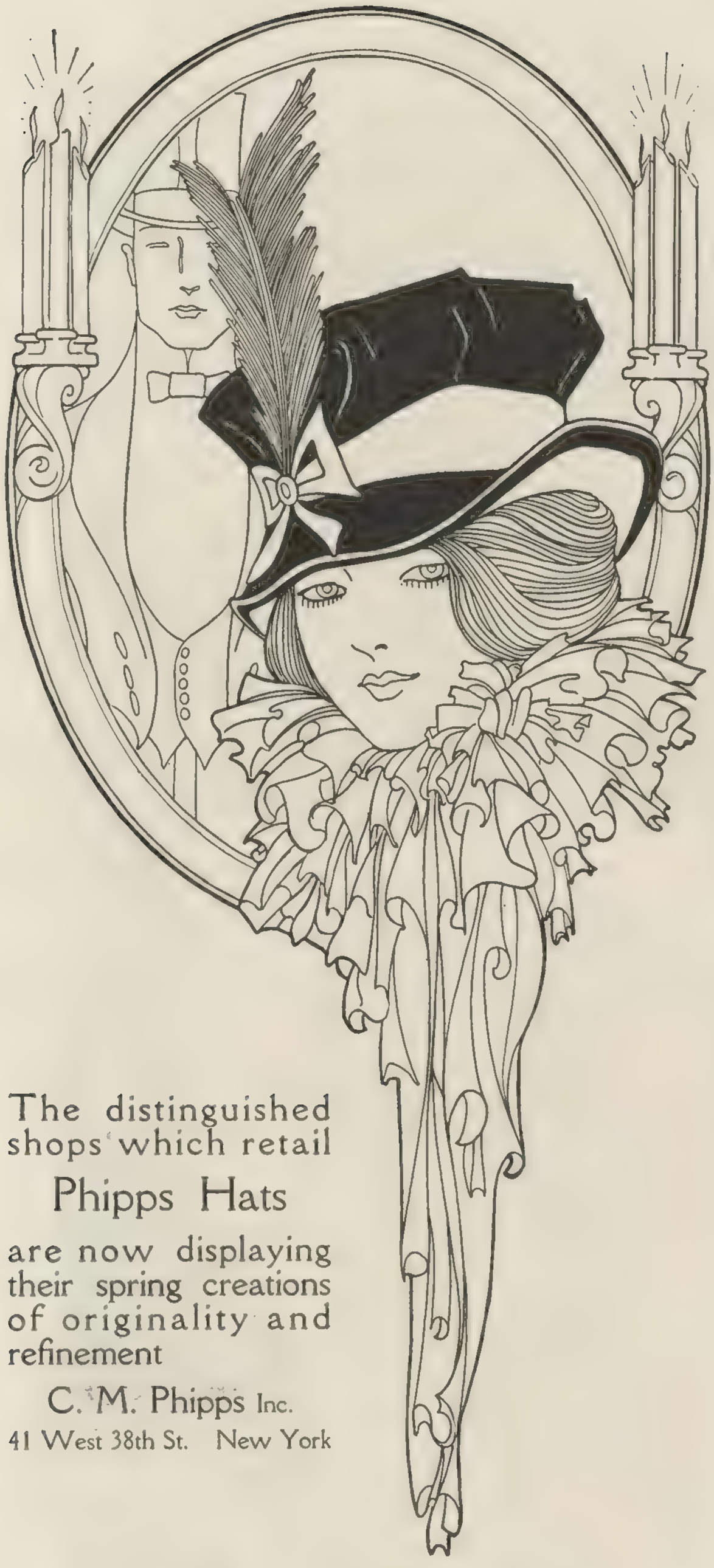
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Durable
This beautiful "Syracuse" China is thoroughly vitrified by our double-fire process. There are two tests of this: first, its translucency; second, when chipped it will not absorb germs, grease or dirt, but remain white and clean.
Get O. P. Co. "Syracuse." It is genuine, germproof, best china value on market.
Beautiful
The exquisite colors and charming patterns of "Syracuse" China are *part of the china itself*, and practically last as long as it does.
When they adorn your table with their elegance and beauty they will delight your guest and rejoice your heart that you insisted on beautiful and durable "Syracuse" China.
Ask your dealer. If he has it, he knows—if he hasn't it, don't argue, for
WE WILL SEND YOU A SAMPLE
piece. You may then judge for yourself and get a proper appreciation which no illustration can give (inclose 10 cents to cover postage).
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MUSIC

Calendar

Jan 10—Aft., New York Symphony Orchestra, Aeolian Hall.
Aft., Julia Culp, Carnegie Hall.
Jan. 11—Aft., Leon Rains, Aeolian Hall.
Aft., Boston Symphony Orchestra, Carnegie Hall.
Eve., Societa per la Musica Italiana, Waldorf Astoria.
Jan. 12—Aft., New York Symphony Orchestra, Aeolian Hall.
Jan. 13—Aft., Josef Lhevinne, Aeolian Hall.
Jan. 14—Aft., Louis Persinger, Aeolian Hall.
Eve., Kneisel Quartet, Aeolian Hall.
Jan. 16—Eve., Philharmonic Society, Carnegie Hall.
Jan. 17—Aft., Philharmonic Society, Carnegie Hall.
Jan. 18—Aft., Mme. Schumann-Heink, Carnegie Hall.
Jan. 19—Eve., David Mannes, Belasco Theatre.
Jan. 23—Eve., Philharmonic Society, Carnegie Hall.
Jan. 24—Aft., Philharmonic Society, Carnegie Hall.
Jan. 26—Aft., New York Symphony Orchestra, Aeolian Hall.
Aft., Philharmonic Society, Carnegie Hall.

MUSICAL EVENTS

THE most recent program given by the New York Symphony Orchestra consisted of masterpieces for the violin by the great composers of many lands, to which the medium of Ysaye's playing lent a gracious charm and sympathy.

Following his yearly custom, Mr. Walter Damrosch is continuing a series of symphony concerts for young people. The aim of these concerts is to instruct, as well as to charm, the youthful listeners. Each one deals with a specific branch of music, ably and delightfully explained in a short preliminary talk by Mr. Damrosch. Future programs include one of song interpreted by the Musical Art Society, and a Spring Festival of Dance. In this last program, selections of dance movements from classic symphonies will be played by the orchestra, and folk and frolic dances will be given by groups of children from the schools and colleges of New York.

A NOTE OF NATIONALISM

Those who are looking hopefully to America to produce music which shall offer a beauty that is racial and distinct from the music of other lands have recently listened with interest to the compositions based upon themes of the negro melodies. The John Powell Concerto, played by Efrem Zimbalist, and the "Comedy Overture on Negro Themes," performed by the Theodore Thomas orchestra last month, prove that there is inspiration for our composers here, as well as abroad, though it was necessary for a foreigner, Anton Dvorak, to point the way with his "New World Symphony," which is replete with the rich yet plaintive melodies characteristic of the negro race.

In Australia, a full-blooded American Indian is delighting audiences with singing which has earned for him the title of "the red Caruso." In Berlin an Indian girl is soon to make a début in opera—the swan song of a vanishing race, perhaps, or the prefiguration of a new enrichment.

AN ORATORIO REVIVAL

Since the accession of Mr. Louis Koemmenich to the leadership of the New York Oratorio Society, there have been marked signs of freshened interest and reawakened enthusiasm. That the oratorio is dead is now thoroughly disproved by recent notable performances, and it is Mr. Koemmenich's ambition to give to New York an oratorio society of suitable artistic dignity.

WITH THE SINGERS

Madame Schumann-Heink will give her only recital on the afternoon of January 18th at Carnegie Hall. Her appearance as a soloist with the Philharmonic Society, which, according to the original announcement, was to take place in December, has been postponed to February 27th and 28th.

Miss Minnie Tracy, an American soprano who has resided in Paris for a number of years, returns this month to sing again in her native country. Before leaving Paris, a farewell concert called forth much praise for the merit of the singer's achievements.

Madame Marie Rappold of the Metropolitan Opera Company is singing in many concerts this season, and her earnest work is now everywhere accorded the recognition it deserves. She has been engaged for the South Atlantic States Festival and also for the Syracuse Saengerfest, both of which will take place in the spring.

PLANS OF THE INSTRUMENTALISTS

The definite announcement of Professor Max Pauer's American début with the Philharmonic Society on January 16th causes his admirers to breathe more easily. Professor Pauer's position in Germany is so eminent, not only in the musical world, but also as professor of the arts and sciences at Stuttgart University, that the question of his remaining away for a season was one of weighty importance. It is in Mexico, however, where the disappointment will fall, as his present plans do not admit of other engagements than those with the leading American orchestras, greatly to the chagrin of the large German element of music lovers in Mexico.

Lina Lerner, the young Russian pianist, is completing her artistic conquest of the Western States, where she is playing with the various orchestras of note.

Miss Maud Powell's absence from the roll-call of the season's violinists is a disappointment to New York music lovers. Miss Powell has devoted the season to a tour of the Pacific coast and the Hawaiian Islands, where she is attended by eager praise and large audiences throughout the trip.

An interesting future event is the return of Paderewski. This winter he has given a number of concerts in London and on the continent, and critics report that his touch has lost nothing of its brilliancy and sureness, nor his personality of its charm.



This label guarantees quality

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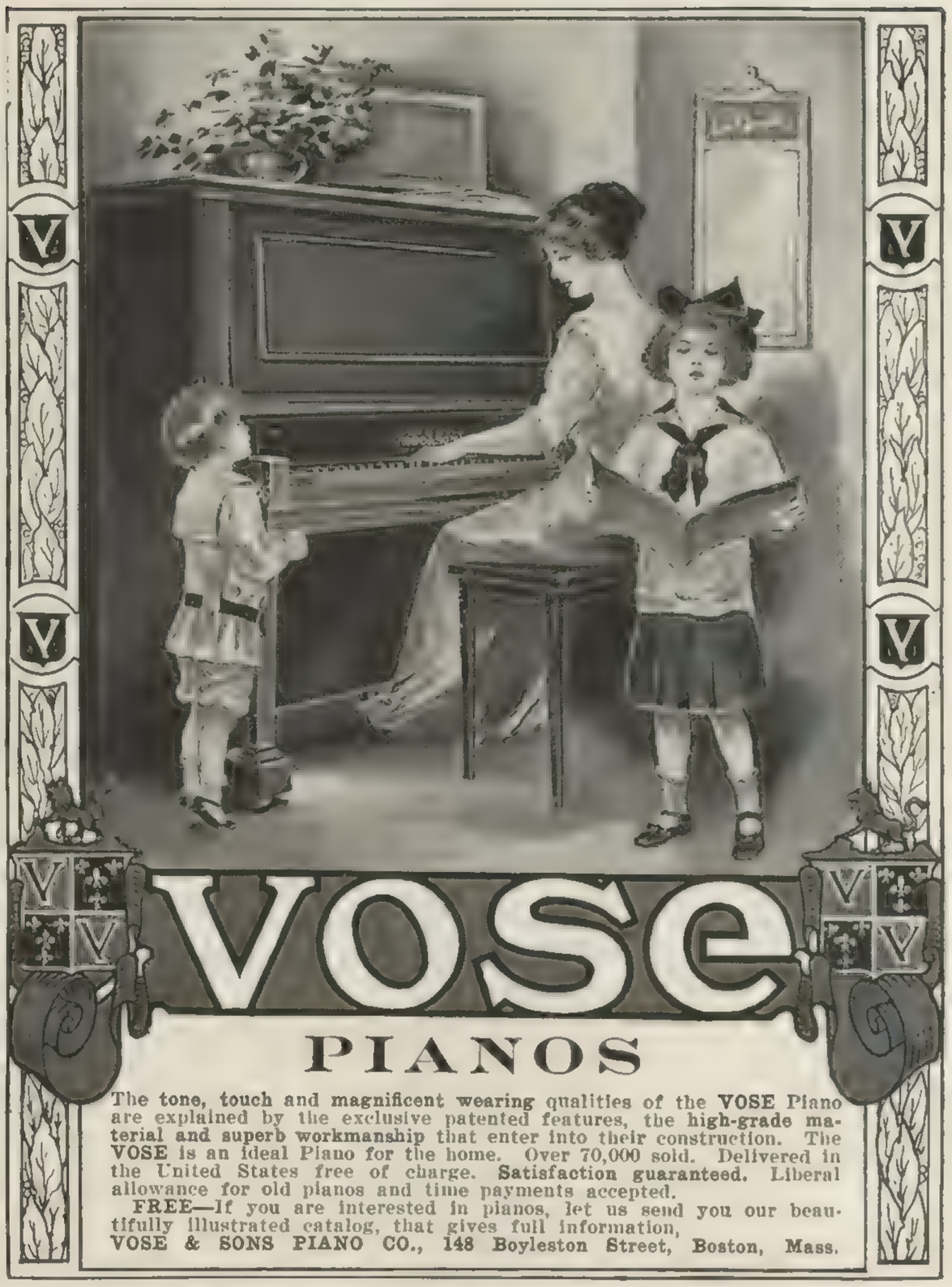
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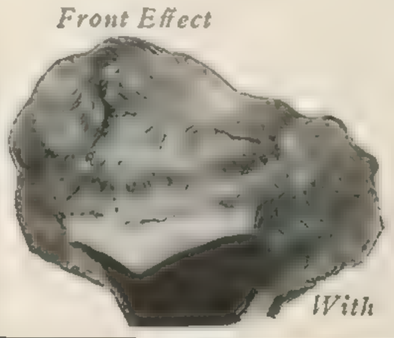
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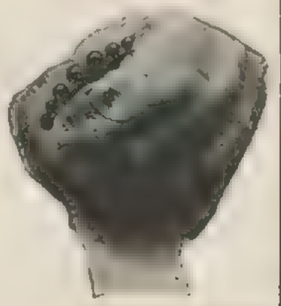
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SOCIETY

Died

NEW YORK

Atterbury.—On December 10th, John Turner Atterbury.

Baylies.—On December 9th, at her late residence, 1 East 71st Street, Nathalie Elizabeth Ray Baylies.

Reid.—On December 15th, at his London residence, Dorchester House, Whitelaw Reid, late United States Ambassador to the Court of St. James.

Tillinghast.—On December 15th, Mary Elizabeth Tillinghast, daughter of the late Philip and Julia A. Tillinghast.

SEATTLE

Ballinger.—On December 17th, Mary Elizabeth Ballinger, widow of Colonel Richard H. Ballinger, and mother of the former Secretary of the Interior, Richard A. Ballinger.

Engaged

NEW YORK

Brennig-dePeyster.—Mrs. Frederick Brennig, daughter of the late Charles Coudert, to Mr. W. M. Dongan de Peyster, son of the late Nicholas de Peyster.

Chisolm-Untermeyer.—Miss Nina Chisolm, daughter of Mr. and Mrs. B. Ogden Chisolm, to Mr. Alvin Untermeyer, son of Mr. and Mrs. Samuel Untermeyer.

Gould-Shepard. — Miss Helen Miller Gould, sister of Mr. and Mrs. George J. Gould, to Mr. Finley J. Shepard, of St. Louis.

Ingersoll-Probasco.—Miss Maud R. Ingersoll, daughter of Mrs. Robert G. Ingersoll, to Mr. Wallace McLean Probasco, son of Mr. Wallace Probasco, of Cincinnati, Ohio.

Perot-Oakley.—Miss Sarah Lee Perot, daughter of Mr. and Mrs. Edward S. Perot, to Mr. Ralph Lawrence Oakley, son of Mrs. Ralph Oakley.

Waldron-Smith.—Miss Evelyn Waldron, daughter of Dr. and Mrs. Henry A. Waldron, of Newburgh, N. Y., to Dr. F. Montgomery Smith.

BOSTON

Jordan - Bentinck - Smith.—Miss Marion Jordan, daughter of Mrs. Helen L. Jordan, to Mr. W. Bentinck-Smith, of England.

CLEVELAND

Garretson-Raymond.—Miss Margaret Ely Garretson, daughter of General and Mrs. George A. Garretson, to Mr. Henry A. Raymond, son of Mr. and Mrs. Samuel A. Raymond.

PHILADELPHIA

Lambert-Duhring.—Mrs. Helen Lambert, daughter of Mrs. William H. Lambert, to Mr. H. Lewis Duhring, son of the Rev. Dr. Herman L. Duhring, of Chestnut Hill.

Rodman-Godfrey.—Miss Mary Yandell Rodman, daughter of Mr. and Mrs. William Louis Rodman, to Mr. Lincoln Godfrey, Jr., son of Mr. and Mrs. Lincoln Godfrey.

RICHMOND

Montague-Willis.—Miss Marion Lee Montague, daughter of Mr. and Mrs. David Allen Ainslie, to Mr. Cecil Willis, of Jacksonville, Fla., formerly of Lynmouth, England.

Murray-Catesby-Jones. — Miss Marion Murray, daughter of Mr. and Mrs. Wilson Noble, of Barkham Manor, Berkshire, England, to Mr. Clement A. P. Catesby-Jones.

Noell-Miller. — Miss Elizabeth Noell, daughter of Mr. and Mrs. Charles D. Noell, of Danville, to Dr. E. H. Miller.

ST. LOUIS

Mizner-Postlethwaite.—On November 9th, in the Chapel of Christ Church, Cathedral, Rev. Henry Watson Mizner and Miss Margot Postlethwaite.

ST. PAUL

Barnard-Edwards.—Miss Frances Lorraine Barnard, daughter of Mrs. Helen Barnard Turner, to Mr. William Rufus Edwards.

Hartsinck-Mack.—Miss Adrie Hartsinck, daughter of Mr. and Mrs. John Boon Hartsinck, to Mr. Harvey Edward Mack, of Minneapolis.

Konantz-Downing.—Miss Ruth Evelyn Konantz, daughter of Mr. and Mrs. Edward Albert Konantz, to Mr. Addis Howland Downing, of Philadelphia.

McCartney-Grant.—Miss Maud McCartney, daughter of Mrs. A. E. McCartney, to Mr. Kenneth Percy Grant, son of Mr. and Mrs. George J. Grant.

Stephens-Rhodes.—Miss Katherine Stephens, niece of Captain and Mrs. A. T. Marix, to Lieutenant John B. Rhodes, U. S. N.

WASHINGTON

Fearn-Field. — Miss Mildred Egerton Fearn, daughter of Mr. and Mrs. Richard Lee Fearn, to Ensign Richard Stocton Field, U. S. N.

Noyes-McDowell. — Miss Ruth Noyes, daughter of Mr. and Mrs. Theodore William Noyes, to Dr. Ralph Walker McDowell, U. S. N.

Weddings

NEW YORK

Bourne-Whitney.—On January 1st, in St. Thomas's Church, Mr. George G. Bourne, son of Mr. and Mrs. Frederick G. Bourne, and Miss Helen Coe Whitney, daughter of Mr. and Mrs. Charles E. Whitney, of Boston.

Cornell-Jackson.—On December 17th, Mr. John B. Cornell, son of Mr. and Mrs. John Milton Cornell, and Miss Louise A. H. Jackson, daughter of Mrs. Frederick Wendell Jackson.

DeLasteyrie-Warren.—On December 19th, at the home of the bride's parents, Count Guy deLasteyrie, son of the Marquis and Marquise deLasteyrie, of Paris, and Miss Constance Warren, daughter of Mr. and Mrs. George Henry Warren.

Heermance-Adams.—On December 18th, at the Church of the Messiah, at Rhinebeck, N. Y., Mr. Radcliff Heermance and Miss Elizabeth Platt Adams, daughter of William Platt Adams.

—Vanneck-Crosby.—On December 21st, in St. George's Church, London, Lieutenant William Charles Arcedeckne Vanneck and Miss Eleanor Crosby, daughter of Mrs. Ernest H. Crosby, of New York.

ATLANTA

Fitten-Duncan.—On December 28th, at the home of the bride's parents, Mr. J. Turner Fitten, son of Mrs. John A. Fitten, and Miss Medora Eleanor Duncan, daughter of Colonel and Mrs. Thomas Carey Duncan, of Union, S. C.

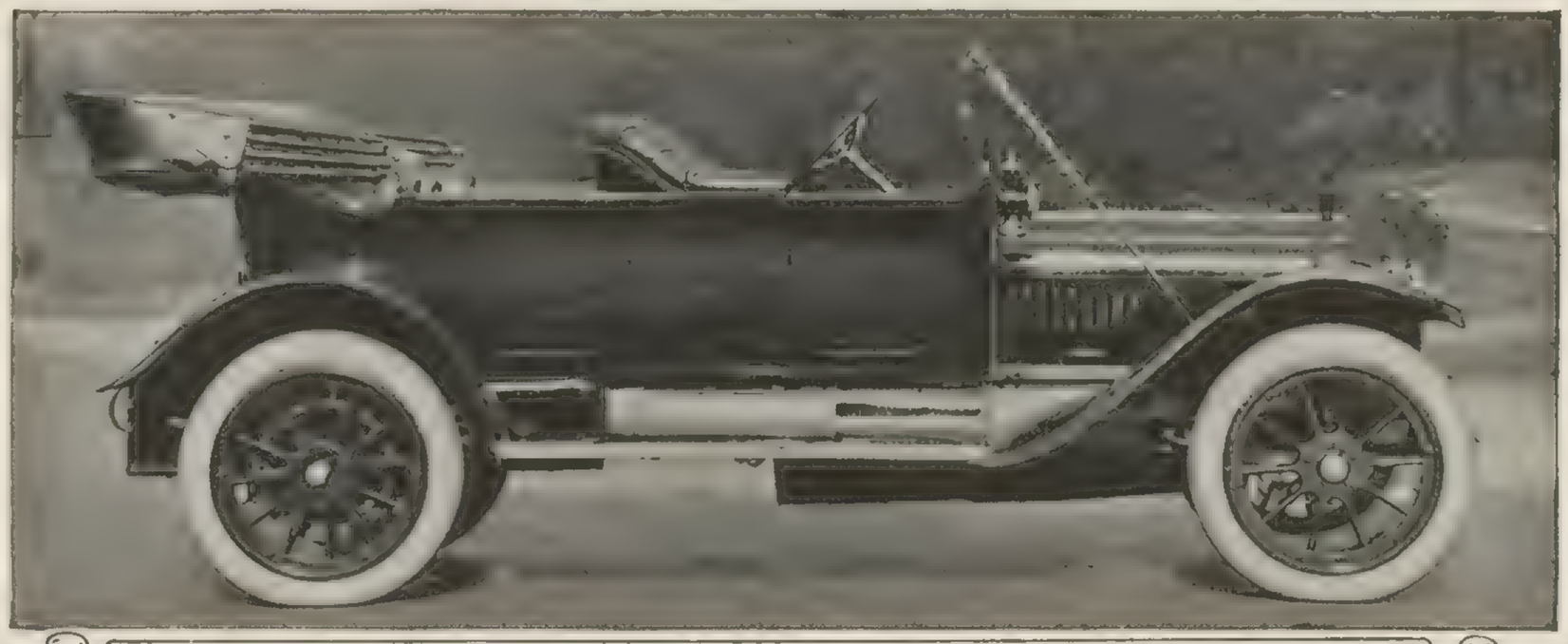
McWhorter-Boswell.—On December 31st, at the home of the bride's mother, Lieutenant Charles Stokely McWhorter, U.S.N., and Miss Georgia Boswell, daughter of Mrs. Joseph Osgood Boswell.

BALTIMORE

Harrison-Perin.—On January 14th, at Christ Protestant Episcopal Church, Mr. Philip Haxall Harrison and Miss Gladys Perin, daughter of the late Nelson Perin and Mrs. Perin.

Stephens-Stokes.—On December 4th, at the Church of the Redeemer, Mr. George William Stephens and Miss Phyllis Stokes, daughter of Mr. and Mrs. John Stokes.

(*Continued on page 92*)



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SOCIETY

(*Continued from page* 90)

BOSTON

Goodhue-Thayer.—On January 2nd, at Lancaster, the country estate of the bride's parents, Mr. Francis Abbott Goodhue and Miss Nora Thayer, daughter of Mr. and Mrs. John E. Thayer.

CHICAGO

Blair-Marshall.—On January 4th, at St. Peter's Episcopal Church, Mr. Chauncey B. Blair, son of Mr. and Mrs. Chauncey J. Blair, and Miss Mildred Marshall, daughter of Mr. and Mrs. George E. Marshall.

Burleigh-Countiss.—On January 1st, at the home of the bride's parents, Mr. C. E. Burleigh and Miss Louise Countiss, daughter of Mr. and Mrs. Robert H. Countiss.

Ely-Hamlane.—On January 1st, in Grace Episcopal Church, Mr. Jay Morse Ely, son of Mrs. C. Morse Ely, and Miss Josephine Hamline, daughter of Mrs. John H. Hamline.

Sowers-Felton.—On January 1st, at the home of the bride's parents, Dr. William F. M. Sowers, of Washington, D. C., and Miss Ruth Felton, daughter of Mr. and Mrs. Samuel M. Felton.

CLEVELAND

Wright-Boggis.—On January 2nd, Mr. Robert Horatio Wright and Miss Estelle Boggis, daughter of Mr. and Mrs. Herbert J. Boggis.

MINNEAPOLIS

Peppard-Shrader.—On December 4th, at the home of the bride's parents, Dr. Thomas Albert Peppard, son of Mr. and Mrs. L. O. Peppard, and Miss Florence Elizabeth Shrader, daughter of Dr. and Mrs. J. S. Shrader.

PHILADELPHIA

Culver-Farnum.—On December 7th, at the Church of the Redeemer, Mr. Rudolph Clark Culver, son of Mrs. I. Clark Culver, of New York, and Miss Dorothy Farnum, daughter of Mr. Charles S. Farnum.

McCormick-Buzby.—On November 30th, Mr. Robert Charles McCormick and Miss Frances Shoemaker Buzby, daughter of Mr. and Mrs. Duncan Lawrence Buzby, of Clinton, Pa.

PITTSBURGH

Griffith-Prugh.—On December 30th, at Grace Reformed Church, Mr. Henry Foster Griffith and Miss Charlotte Prugh, daughter of the Rev. Dr. John H. Prugh.

RICHMOND

Claiborne-Lindsey.—On December 4th, at the home of the bride's parents, Mr. Herbert Augustine Claiborne, son of Mrs. William R. Cox, and Miss Eleanor Hazar Lindsey, daughter of Mr. and Mrs. R. Hughes Lindsey.

ST. LOUIS

Angert-Giannini.—On December 14th, at the home of the bride's grandmother, Mrs. Anthony E. Faust, Mr. Eugene H. Angert and Miss Vera Giannini.

Cowdin-Barlow.—On December 14th, at the home of the bride's parents, Mr. Frederick P. Cowdin, of Springfield, Ill., and Miss Margaret Barlow, daughter of Mr. and Mrs. Stephen Douglas Barlow.

Link-Houston.—On December 11th, at the First Presbyterian Church, Bedford, Ind., Mr. Clarence V. Link, son of Mr. and Mrs. Theodore C. Link, and Miss Emily Houston, daughter of Mr. and Mrs. Houston.

Starkey-Kress.—On December 14th, in Christ Church Cathedral, Lieutenant John R. Starkey, of the Twenty-second Field Artillery, and Miss Anne M. Kress, daughter of General John A. Kress, U. S. A., retired.

ST. PAUL

Ranney-von Ulman.—On November 30th, Mr. Willis Ranney, son of Mrs. George Henry Ranney, and Miss Madeleine C. von Ulman, daughter of Mr. and Mrs. von Ulman, of Houston, Tex.

SAN FRANCISCO

Bundy-Sutton.—On December 11th, in Christ Church in Pasadena, Mr. Thomas Clark Bundy and Miss May Sutton.

WASHINGTON

Van Gunten-Elliott.—On December 14th, Mr. Henry Russell Van Gunten and Miss Marion Virginia Elliott, niece of Dr. and Mrs. T. F. Murphy.

Von Kaas-Donner.—On December 14th, at Kiel, Germany, Lieutenant Frederick Wilhelm von Kaas and Miss Ilse Donner, daughter of the Countess Seckendorf.

Weddings to Come

NEW YORK

Cunningham-Sargent.—On January 17th, at St. Thomas's Church, Miss Mary Hale Cunningham, daughter of Mrs. James Cunningham, to Mr. Murray Sargent.

ATLANTA

Spalding-Palmer.—On January 15th, at the home of the bride's uncle and aunt, Miss Van Hilliard Spalding, niece of Mr. and Mrs. Clarence May, to Mr. James Daniel Palmer.

BALTIMORE

McLane-Bowdoin.—On January 18th, at Old St. Paul's Church, Miss Elinor McLane, daughter of Mr. and Mrs. Allen McLane, to Mr. William Graham Bowdoin, Jr., son of Mr. and Mrs. William Graham Bowdoin.

CINCINNATI

Baker-Clark.—On January 21st, at the home of the bride's parents, Miss Gladys Baker, daughter of Mr. Charles Wentworth Baker, to Mr. Ralph Ewing Clark, son of Mrs. Alexander Clark.

WASHINGTON

Vandergrift-Garrett.—On January 18th, at St. Thomas's Episcopal Church, Miss Alice Vandergrift, daughter of Mr. and Mrs. S. H. Vandergrift, to Mr. George Angus Garrett, of Chicago.

Entertainments, Dances

Princeton Triangle Club.—On December 21st, at the Hotel Astor, Musical Comedy, "Once in a Hundred Years."

St. Christopher League Dance.—On January 10th, at the Plaza.

Saturday Dancing Class.—On January 18th, at Delmonico's.

Charitable Intimations

Charity Ball.—On January 30th, at the Waldorf Astoria.

Costume Dance under the Auspices of the New York Diet Kitchen Association.—On January 7th, Fifth Annual Ball at the Plaza. Patronesses: Mrs. W. K. Vanderbilt, Mrs. Henry Taft, Mrs. Henry P. Davison, Mrs. Albrecht Pagenstecher, Mrs. Henry Gifford, Mrs. Charles Francis Dean, Mrs. Andrew Zabriskie, Mrs. Isidore Wormser.

Fancy Dress Ball under the Auspices of the Ladies' Auxiliary.—On January 9th, at Sherry's.

Concert for the Benefit of the New York Orthopaedic Dispensary and Hospital.—On January 7th, at the Waldorf-Astoria. Patronesses: Mrs. William Douglas Sloane, Mrs. R. Fulton Cutting, Mrs. Charles D. Dickey, Mrs. Percy R. Pyne, Mrs. Walter L. Suydam, Mrs. Charles B. Alexander, Mrs. E. F. Shepard, Mrs. Ormond G. Smith, Mrs. Oliver Gould Jennings, Mrs. Henry S. Redmond, Mrs. William Adams Delano.

Calendar of Sports

AUTOMOBILING

January 11-12.—International Automobile Show, Brussels, Belgium.

January 11-25.—Automobile Show in Madison Square Garden and Grand Central Palace, under the auspices of the Automobile Board of Trade, New York City.

January 20-25.—Automobile Show, Philadelphia.

BASKET BALL

January 10.—Princeton vs. Columbia, at New York.

January 11.—Dartmouth vs. Pennsylvania, at Philadelphia.

January 13.—Dartmouth vs. Cornell, at Ithaca.

January 17.—Cornell vs. Columbia, at New York.

January 18.—Princeton vs. Pennsylvania, at Philadelphia.

January 21.—Columbia vs. Princeton, at Princeton.

January 24.—Pennsylvania vs. Cornell, at Ithaca.

DOG SHOWS

January 10.—American Pomeranian Club, New York.

January 16-17.—Fort Orange Poultry, Kennel and Pet Stock Association, Albany, N. Y.

January 22-25,—Cleveland Fanciers' Club Company, Cleveland, Ohio.

PARIS

Maison Mae



A CHARMING CALLING GOWN of CHARMEUSE. The body is of shadow lace veiled with chiffon. Accordion plaiting of chiffon at foot of skirt.

PRICE, $45.00

In Ladies' Sizes Only.

OUR assortment of Hand-made Lingerie, Gowns and Blouses is most comprehensive in styles and materials, and is well worth your careful inspection.

¶ *Send for Art Sketches of our Blouses and Gowns.*

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Paris: 2 Faubourg Poissonnier

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SLIPPERS



Slippers in Patent leather, with light sole and two-inch L. X. V. heel—trimming is small oval cut steel slide. Especially adapted for morning and afternoon wear.

Slippers in figured satin brocades and cloths—trimmed in colors to harmonize with the gown. For evening wear.





Evening slippers in two colors. Combination effects of different colored vamps and quarters and heels are always dainty and attractive when they harmonize with the wearer's gowns.

Illustrated price list ***"A Package of Shoes"*** *with book of instructions and measurement blank mailed on request*

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THE SOFT DRAPED STYLES

in vogue for Tailored Suits for Spring, require cloth fabrics of extremely fine quality and distinctiveness.

HAAS BROTHERS
"Needle Cord"

in the new soft colorings (including Putty and Cafe au Lait). One of our absolutely new cloth fabrics especially adapted to the new "Drapy" Styles.

Haas Fabrics can be seen only in the Haas Blue Books, shown by the Leading Dressmakers and Tailors.



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Mrs. Adair is the one culturist of beauty who maintains salons in the world's great social centers, New York London and Paris



Her incomparable service is enjoyed and appreciated by the women of two continents, who seek her exclusive treatments whether at home or abroad. Those who patronize her Salons for her famous skin and complexion treatment, the Strapping Muscle Treatment, recognize the absolute superiority of this famous method to the "make-up" methods practiced elsewhere. The unusual worth of the Strapping Muscle Treatment is demonstrated by a trial treatment, at $2.50, though a complete course is recommended. The treatments in all Mrs. Adair's Salons are given by her personally trained English adepts.

The following Ganesh Preparations may be ordered by mail for home treatment:



Chin Strap $6.50, $5.00
Forehead Strap $5.00, $4.00

Note the superiority of the Ganesh Chin and Forehead Straps (illustrated), and their simple scientific construction. Consider the exclusive use of medicated remedial fabric. The Ganesh Chin Strap, if worn, reduces any double chin, and restores youthful contour of chin and neck. The Ganesh Forehead Strap relieves forehead and eye lines.

GANESH BEAUTY BOXES
$35.00, $25.00, $5.00.
Contain the Ganesh Toilet Preparations, in bottles and jars. Convenient for the boudoir, or traveling. In three sizes.

GANESH MUSCLE DEVELOPING OIL
$5.00, $2.50, $1.00 per bottle.
Gives to the muscles and tissues nutrition similar to that given by natural oils of the skin. In this normal way the tissues rebuild, the hollows round out and the disfiguring lines disappear.

GANESH EASTERN DIABLE SKIN TONIC
$5.00, $2.00, 75c per bottle.
A general face tonic that strengthens the skin. Corrects loose and flabby skins. Gives the skin vitality to withstand the effects of extreme heat or cold. Also closes enlarged pores, thereby removing eruptions.

GANESH EASTERN BALM SKIN FOOD
for dry, tender skins, $3, $1.50, 75c.

GANESH BALM CLEANSING CREAM
$3.00, $1.50, 75c per jar.
Relieves any chapping or roughness. Particularly soothing to sensitive skins.

GANESH LILY SULPHUR LOTION
$2.50, $1.50 per bottle.
A thorough skin whitener; clears the skin and renders its texture exceptionally smooth. May be used as a liquid powder. Three colors—pink, cream and white.

Write for complete price list and Free Lecture Booklet, "How to Retain and Restore Youthful Beauty of Face and Form."

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Transformation Ideal

IMITATED but unrivalled; of choicest French wavy hair; quickly adjusted; hides defects in hair; ideal for hurried toilets. In appearance natural and becoming. $25 and up.

Chignon Casque

The latest Parisian creation. Requires a French twist comb on left side, and pin or brooch at right. This exclusive coiffure obtainable only at Pierre's. $8 and up.



BOOKLET of exclusive styles mailed on request

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GREAT BEAR Spring Water
Its Purity has made it famous

BUNNY HOT WATER BAGS



Best quality rubber, dressed in latest coney styles. **PETER RABBIT**, with svelte figure. modish cutaway, white trousers (pint). $1.00.
Br'er Rabbit, nature shape, pink jewel eyes, white, washable "near coney" cover (1½ pint), $1.50. Hot Water Babies, pictures sent.
PATTY V. COMFORT, Andover, Mass.

The LORE *of* COTTAGE GARDENS

(*Continued from page* 51)

head man with many men under him, he may tell you that he was educated at Kew, but he is always a monomaniac—and his mania is red geraniums. Of all the signs of paucity of resource, the one most plain to read is the red geranium.

For the geranium I have no love. It is a native of Suburbia. Its home should be a villa on the outskirts of a town, and it should (Heaven help it!) spring from terrible terra-cotta vases, or sit in borders, consorting with blue lobelia and yellow Calceolaria forming that shrieking trinity which deformed the Early Victorian pleasaunce. No geranium must be allowed to enter the cottage garden, not even a pink geranium, I think. Let the hall mark of villadom be banned, let it and its brethren remain amongst coleus, those annoying leaves which resemble nothing as much as red, pickled cabbage. Into my garden it shall never penetrate.

Scarlet is no color for a cottage garden. It should be confined to English post pillar boxes and Tommy Atkins' tunics, though, I suppose, if one is scarlet mad, its softer shades may be permitted to glow in the satin-petaled Shirley poppy. Beyond this I should not allow it within my garden walls.

THE SECRET OF THE GARDEN

To my mind, the secret of planting a cottage garden is to put in only those flowers which are appropriate. Simplicity should be the dominant note. There must be no formal beds, no "carpet" effects, no begonia, Pampas grass, and the like. One beautifully simple effect is produced by using a flagged path with a broad border on each side, the prevailing colors of which might be pink, cherry, and crimson.

A yew hedge or cut yews are a priceless possession. Here in Hampshire the yew is thoroughly at home and so we have all the lovely yew hedges we need, nor, if the trees are tolerably large at planting, need one wait half a century to enjoy them. Here the nurserymen keep their bushes and trees in such good condition, with trenches dug around them and straggling roots cut off, that fair-sized trees can be moved at any time with good prospect of their surviving. A bright border in front of a yew hedge is beautiful, but it must not be too near the hedge as this particular evergreen is poisonous.

In filling a long, wide border, it is best to use perennials almost entirely for they increase from year to year and give little trouble. The spaces between can be used for some indispensable annuals. There should, of course, be snapdragons, goat's rue, mallows, borage, delphinium, peonies, campanulas (including Canterbury bells), sweet-william, wallflowers, and quantities of Madonna lilies. Tiger lilies will grow almost anywhere, and the earlier orange lily makes splendid splashes of color used judiciously with blue or purple.

Yellow, I think, should be given a place of its own; a yellow autumn border, such as I have, lends warmth to the last days of summer, and there are more orange and yellow flowers than one would imagine. Cabbage roses should have a place in every cottage garden border. Mine begin to bloom before May first, go on through June and July, and give an occasional flower even in August. A large, silver bowl full of these lovely blooms makes glorious any window.

MY ROSERY

Lilacs there should be in plenty, in all their shades from pale mauve to pink-red, and great bushes of lavender will rejoice the eye and be a sweet harvest for the winter trunks and chests and linen cupboards.

On the cottage itself I should have roses, roses, roses. No ampelopsis Veitchii or Virginia creeper, but mingling with the roses, perhaps, long sprays of purple clematis.

Even if the garden is too small to have a regular rosery, there can be several beds, or one large one, where, given heavy soil and much manure, the roses will flourish for many months of the year. Here in the south we have roses from late April till October. The China roses, known as "monthly" roses, are sometimes seen up till Christmas, and Aimée Vibert, a French noisette, blooms profusely in October. Dawson, Gloire de Dijon, Polyantha, and Electra open the season, and Carmine Pillar lasts until Blush, Mrs. Flight, Madame Alfred Carrière, and Albertis Barbier take up the color symphony; then the arrival of Dorothy Perkins, Alister Stella Gray, and Crimson Rambler allows the exhausted beauties to rest.

Few people seem to know "Mrs. F. W. Flight." It is, to my mind, the most satisfactory of all the ramblers. The clusters never grow shabby—that is, the mature flowers do not become unsightly while the buds are bursting——the sprays are long stemmed, excellent for cutting, and the foliage is almost as lovely as the rose itself.

WITHIN A PURPLE BORDER

A seemly adornment in a cottage garden is a sundial. Place it at the intersection of broad turf paths in a rose garden and see how quaintly appropriate it looks.

Terra-cotta vases are an abomination in a cottage garden. Green tubs are more suitable—nothing must be in the least pretentious—and hydrangeas, agapanthus and such flowers can easily be grown in them. To me, hanging baskets seem out of place. They belong to villadom, to freshly broken ground and the smugness of a new locality.

This autumn I shall try to realize a cherished scheme; I am going to make a purple border. It shall be at the foot of the lawn, and will form a band of royal beauty.

At the back will be some fine Michaelmas daisies, and purple and mauve delphiniums. Then, scarcely less tall, will be perennial lupins, while larkspurs, campanulas, Canterbury bells, verbenas, mauve scabious, Swan River daisies, and erigerons will continue the color scheme. Dark, dwarf heliotrope will be put out when the danger of frost is over, and the edging shall be of exquisite violas, the fragrant blossoms of which last for four or five months.

I dream of that purple border.



Women's Apparel

CLOTHING

1 Evening Gown
1 Tailored Suit
1 Afternoon Dress
1 Evening Wrap
4 Tailored Waists
2 Dress Waists
1 Dressing Gown
1 Rain Coat
1 Motor Duster 1 Sweater

HATS

1 Hat Large Hat
1 Auto Bonnet

SHOES

1 Pair Tan Shoes
1 Pair Black Shoes
1 Pair White Oxfords
1 Pair Evening Slippers
1 Pair Bedroom Slippers
1 Pair Bath Slippers
2 Pairs Gaiters

FURNISHINGS

12 Pairs Silk Hose
3 Night Gowns
6 Combination Suits (Silk)
5 Combination Suits (Knitted)
2 Muslin Petticoats
2 Silk Petticoats
2 Pairs Corsets 2 Lace Veils
2 Scarfs 6 Linen Collars
3 Fancy Neckwear
2 Leather Belts
6 Pairs Gloves
6 Dozen Handkerchiefs
1 Clothes Brush 1 Box Pins
1 Pair Goggles
1 Traveling Clock
1 Mending Case
1 Box Hairpins
1 Jewelry Case
1 Writing Folio 1 Parasol
1 Medicine Case



Men's Apparel

CLOTHING

1 Business Suit
1 Evening Dress Suit
1 Fancy Vest Coat
1 Pair Flannel Trousers
1 Overcoat
1 Motor Duster
1 Rain Coat

HATS

1 Derby Hat 1 Alpine
1 Opera Hat 1 Hat Brush

SHOES

1 Pair Patent Leathers
1 Pair Pumps
1 Pair Tan Oxfords
1 Pair Bath Slippers

FURNISHINGS

1 Cane
1 Umbrella
6 Ties
6 Scarfs
2 Stocks
6 Dinner Ties

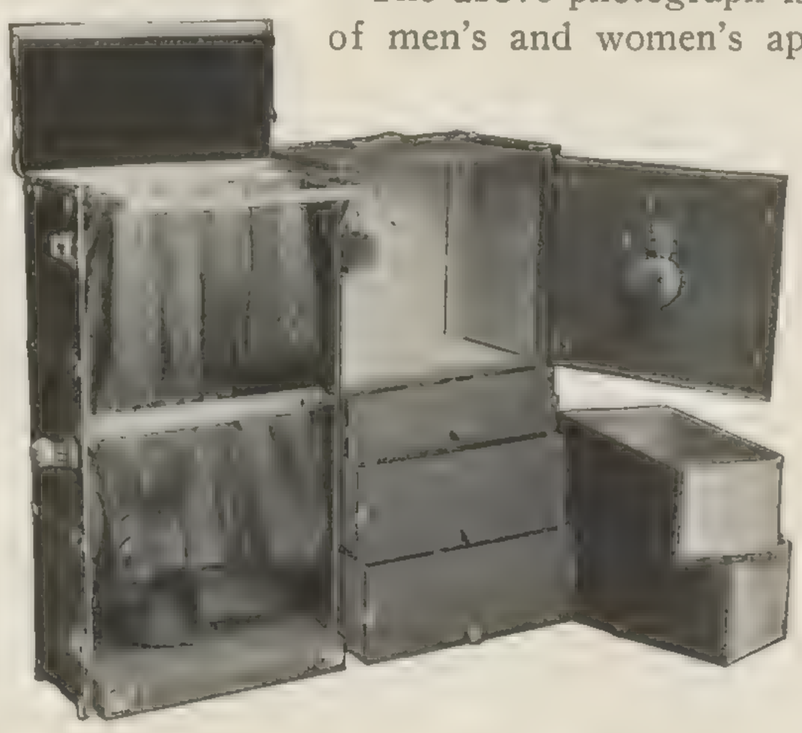
3 Suits Underwear (Light)
3 Suits Underwear (Medium)
3 Pairs Pajamas
12 Pairs Socks
6 Shirts
2 Full Dress Shirts

6 Pairs Gloves
2 Pairs Garters
3 Leather Belts
1 Toilet Case
2 Dozen Collars
1 Bath Robe

1 Dozen Handkerchiefs
1 Silk Muffler
2 Pairs Suspenders
1 Pair Motor Goggles

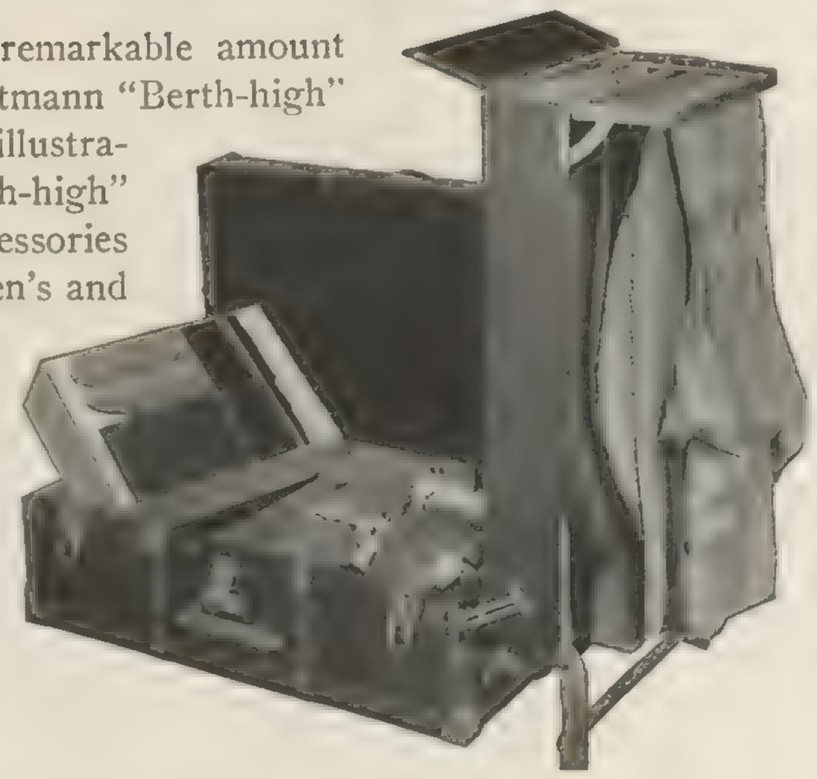
What You Can Pack in a Hartmann Wardrobe Trunk

The above photograph is an actual demonstration of the remarkable amount of men's and women's apparel that can be packed in a Hartmann "Berth-high" Steamer Wardrobe Trunk. The illustration to the right shows the "Berth-high" packed with the garments and accessories enumerated in the two lists of men's and women's apparel above.



Hartmann Wardrobe Trunks are so compactly arranged, so carefully planned to use every inch of available space, that they have nearly double the capacity of any other wardrobe trunk.

Note their exclusive features in the descriptions below.



Rite-hite Hartmann Wardrobe Trunk

A capacious traveling wardrobe, with room for 18 to 25 suits or gowns; an interchangeable hat section, holding two large hats or two commodious drawers.

The only trunk with hinged top so garments are *immediately* accessible. The padded plush, hinged top when closed exerts a firm yet soft pressure on top of the garments, so clothes cannot shake loose in transit.

A simple retainer does away with bunglesome straps or tapes. The simplified hangers permit *proper* draping of men's, women's or children's garments.

Two sizes, 40 and 45 inches. Three-ply, reinforced, round-edged, "Gibraltarized" construction; heavily brassed, cold-rolled steel trimmings. Five times stronger than ordinary trunks. Over 15,000 in use.

Hartmann Steamer Wardrobe Berth-high

A Steamer Wardrobe Trunk of remarkable extra capacity. It will hold twice as many clothes as any other steamer trunk of equal size.

Note how the garment tray swings up, so you can pack from the *outside* of the trunk. The only steamer wardrobe *you don't have to stand in* to pack.

Lid of trunk may be closed and locked while wardrobe tray remains upright outside. Rigid legs hold garment tray steady while being packed.

Fits under any steamer berth. Unnecessary to stand on end while packing.

43 inches in length. Same staunch construction as in "Rite-hite." Equipped for either man or woman, or for combined use of both. A variety of styles.

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Rite-hite or *Berth-high*
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You should know all the different styles of OMO SHIELDS—the OMO Zouave Detachable Dress and Corset Shield for wash waists and dresses, the OMO Out-of-Sight, and other special styles for evening gowns, the OMO Coat Shields in colors to match linings, and others.



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Other OMO Dress Accessories with which you should be acquainted are:

Omo Sanitary Skirt Protector, dainty, soft, light and absolutely moisture-proof.

Omo Back Shield, protecting the back of the gown against perspiration.

Omo Sanitary Belts, convenient, comfortable and dainty.

Omo Pants for Infants, protection for Baby's outer clothing. Water-proof, soft and comfortable.

All are described and illustrated in our "Dress Shield Brieflet." Write for it today.

THE OMO MFG. CO., 60 Walnut St., Middletown, Conn.



FAREWELL GLIMPSES OF PARISIANS IN PARIS

(*Continued from page* 26)

Pendant earrings are being re-introduced by certain smart actresses. Those worn by Mlle. Gabrielle Dorziat in *"Le Diable Ermite"* have attracted much attention. In her new play Mlle. Dorziat wears the two Doucet gowns shown on the left of page 26. The housegown of butter-colored silk brocade has a conspicuously high waistline and a graceful skirt drapery. The kimono-sleeved corsage, which is a feature of most of Doucet's creations, opens over a plastron of white tulle.

The frock of white velvet trimmed with tailless ermine sketched on the right of the group of two figures on page 26 would make a desirable addition to the southern wardrobe. The skirt is rather narrow under its drapery of velvet which hangs from the girdle at each side of the front and crosses the heels in the back. Ermine trimming around the armholes and wrists adds great richness to the velvet. The *Chanel* hat is of black satin with a black aigrette standing high on the left side.

CLASSICAL FOOTWEAR

Both Mlle. Dorziat and Mlle. Nory are exploiting the cothurn, the high-laced shoe or slipper made in imitation of the cothurn or buskin worn by the Greek tragic actor. This style of footwear is also often seen at the races. Boots are not worn in the afternoon. One must have toe slippers and gossamer stockings, which are mere cobwebs possessing no warmth. Racinet, an authority on the history of clothes, tells us that in the sixteenth century fashionable people frequently wore several pairs of stockings, one over the other, to give the desired warmth. The climax was reached when Malherbe, the poet, was discovered to be wearing no less than eleven pairs!

CONSPICUOUS AT THE AUTEUIL RACES

At the last Auteuil races Mme. Marghilorman, formerly Lady Avery, appeared in a most luxurious sleeveless sable mantle. The arms were thrust through slits in the sides and were not protected in any way. As the mantle was lined with scarlet satin, vivid streaks of color showed through these openings.

Mlle. Polaire was conspicuous in a frock of brilliant strawberry velvet with a yellow hat and yellow shoes. E. G.

FURS AND FURBELOWS

(*Continued from page* 76)

and the worn neck-piece lends itself kindly to cutting into strips for the border of a scarf. The article to be used should have all the lining ripped out and the fur placed flat, fur side down, for cutting. Then a sharp penknife should be used to cut the skin on the lines previously marked with a pencil, care being taken not to cut the fur on the under side. Any strips or edges of fur should have a tape hemmed on the edge and a small roll of cotton placed so that the fur rolls over it when the tape is again hemmed down. This gives a soft, furry edge and will not wear out quickly, and the tape affords a foundation on which to sew. In joining fur, the edges must always be held together and overcast, the colors must match, and the hairs turn the same way.

The baby's cap, illustrated at the top of the page, is of blue cachemire lined with white silk and bordered with a broad band of white fur. A blue moire ribbon passes over the fur and ties in a bow ornamented with a pink rose and green leaves. If preferred, narrow bands of fur may be placed on either side of the ribbon instead of the broad band. The pointed collar, edged with fur, may be made separate from the coat and of cachemire or silk like the bonnet. The buttonhole is fancifully embroidered, and the button of the material is embroidered to match or is made of a fur-covered button mould.

FUR COLLARETTES

The sketch at the right of the group at the bottom of page 76 shows a scarf of silk or velvet with two rounded ends for either a child or a grown-up. In one end is an opening through which the other end passes and hangs over the shoulder in the back or down in the front. To make this, sew the lining in the scarf and all around the opening, which should be large enough for the end to slip through easily; then add the border of fur. An inner lining of wadding may be added for extra warmth.

A smart affair, especially good for a young girl, is of velvet with a fur border at the top and bottom. The closing at the left side is concealed by a graceful bow with pointed ends, as shown in the left-hand sketch at the bottom of page 76. A soft silk in a favorite color makes a good lining and oftentimes the piece box will supply the small amount required. The velvet should be wide enough to crush in the soft folds which make it becoming to the slender neck. If made of velvet, the loops and ends of the bow must have a lining similar to that of the band.

Another desirable model, shown below the aigrette, is of plush with a fur border and a button on one side and, on the other, a buttonhole. This may be worked in gold thread, and the plush button may have the same gold embroidery; or the button may be of silver and gold bullion and the buttonhole may be piped with the same.

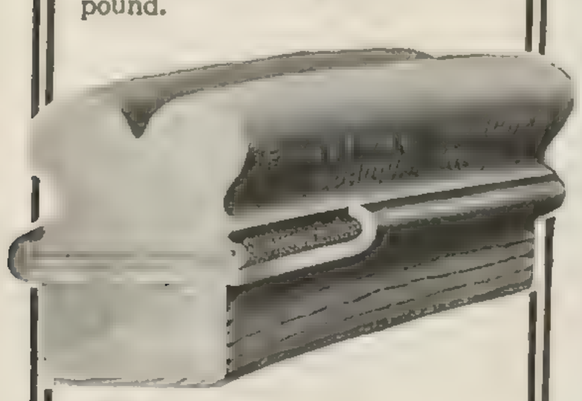
A remarkably effective collarette, illustrated in the middle of the group at the bottom of the page, is composed of ermine or coney dotted with skunk tails, a green satin lining, and a double jabot of plaited black chiffon over creamy lace. The collar is high in the back, opening a tiny bit under the chin to obviate the unbecoming, choked appearance. The black chiffon passes under the tab of fur which hooks to the side of the collar; the collar itself hooks in front. The top of the chiffon is finished by a small, velvet bow, so that the collar may be worn open, à la Robespierre.

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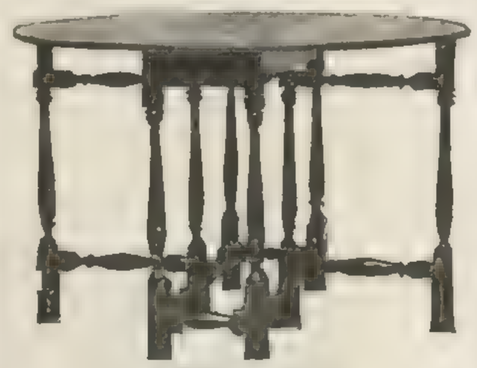
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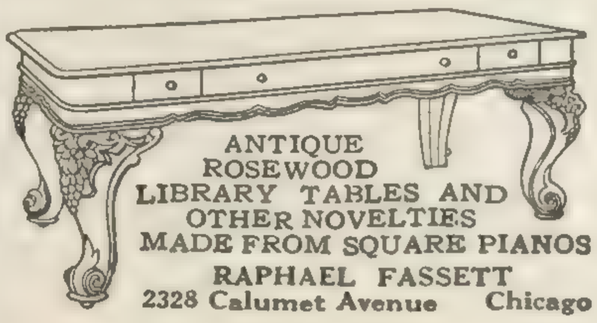
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ART NOTES

CALENDAR OF EXHIBITIONS

New York.—Folsom Gallery. Alonzo Klaw, to January 13th, followed by Alfred H. Maurer.

Montross Gallery. Robert Reid, concluded January 18th, and then D. W. Tryon.

Macbeth Gallery. L. Mazzanovitch, to January 13th; Charles W. Hawthorne, to January 27th.

Knoedler Gallery. G. M. Haushalter, to January 11th. A loan exhibition of the works of Raeburn, from the middle of January on.

E. Gimpel and Wildenstein. Henry Caro-Delvaille, through January.

Fine Arts Building. Winter exhibition of the National Academy of Design, to January 12th.

Ehrichs. Paintings by old masters.

Fischer. Paintings by old masters.

Kleinberger. Paintings by old masters.

Frederick Keppel & Co. Special exhibition of prints.

THE NEW ART FROM THE NORTH AND OUR OWN

THE two most important exhibitions of December were that of the National Academy of Design, held in the Fine Arts Building, and the Scandinavian Exhibition at the American Art Galleries which boasted as patrons His Majesty Gustav V, King of Sweden, His Majesty Christian X, King of Denmark, and His Majesty Haakon VII, King of Norway. Of the painters represented in the latter exhibition, only Anders Zorn, whose art is cosmopolitan and at home anywhere, is generally known here. The others were not only absolutely unknown here, but their painting proved to be so unusual, in most cases, as to come to the American public as a shock, from which they are but slowly recovering. It came, too, incontrovertibly, as a lesson.

NEW AND OLD THEORIES

Twenty years ago or more William M. Chase, whose figure is justly prominent here, came back from across the water and raised the cry of "Art for art's sake." He promulgated this theory in various schools; it was scattered and took root throughout the country. Its definition now, through much misconstruction and reconstruction, has come to be very hazy, colored in so many hues that the original one is lost in the maze or else forgotten entirely. What Chase really meant, and what Whistler himself declared, though he may not be said to have acted upon the theory, was that the art for the sake of which painters were to devote their lives, was a question purely of technical proficiency. This theory obviates the consideration of subject matter. It was the direct reaction from an obsession of the "story-telling" picture with which the nineteenth century was overridden. It said, with all the arrogance of youth, "It is not what you paint, but how you paint."

To-day another turn of the wheel of art has brought another theory on top—that art is not for craftsmen, but for thinkers, for men with something to say that is worth saying. And now all over the world artists are fighting to express themselves, battling with unwieldy mediums, trying to mould out of the mass of traditional languages a new language, simpler and more direct. They fail more often than not, but bravely they battle on. That spirit of rebellion in art, that bold attempt to shake off world-old fetters, is a characteristic of the Scandinavian show. Here "Art for art's sake" is practically out of the propaganda.

The Scandinavian show has met with little success. In fact, the exhibition as a whole might be called an absolute failure. And so, doubtless, it is, but if so, it is one of those colossal failures through which the big things of the world are born.

THE AMERICAN EXHIBITION

The exhibition of the National Academy of Design, on the other hand, though representing the work of a newer nation, of a people who but recently fought themselves free and civilized a wilderness, stands for quite another thing—smug respectability, humble acquiescence, fetters hard and fast.

One of the differences between the two exhibitions lies in the fact that one, a monument to human ambition, is a failure, and that the other, humble, quiet, reserved, wearing a top hat and a frock coat to save it from ridicule, is a success. The Royal Academy and the "Old Salon" are, according to modern ideals, consistently bad, old-fashioned, out-of-date. The National Academy is neither bad nor old-fashioned; it is neither good nor modern. It is on the safe side of everything, and therefore it is successful. "Art for art's sake" as a propaganda is carried on there with consummate ability. Considering the exhibition as a whole, as the work of Mr. National-Academy-of-Design, one must say that it is able, refined (if not vulgarly suave), colorful, entertaining, and certainly inoffensive.

Beginning with Gardner Symons, whose "Bridge and Winter Sunshine" holds the place of honor and gives the key to the exhibition, the Academy is

(*Continued on page* 100)



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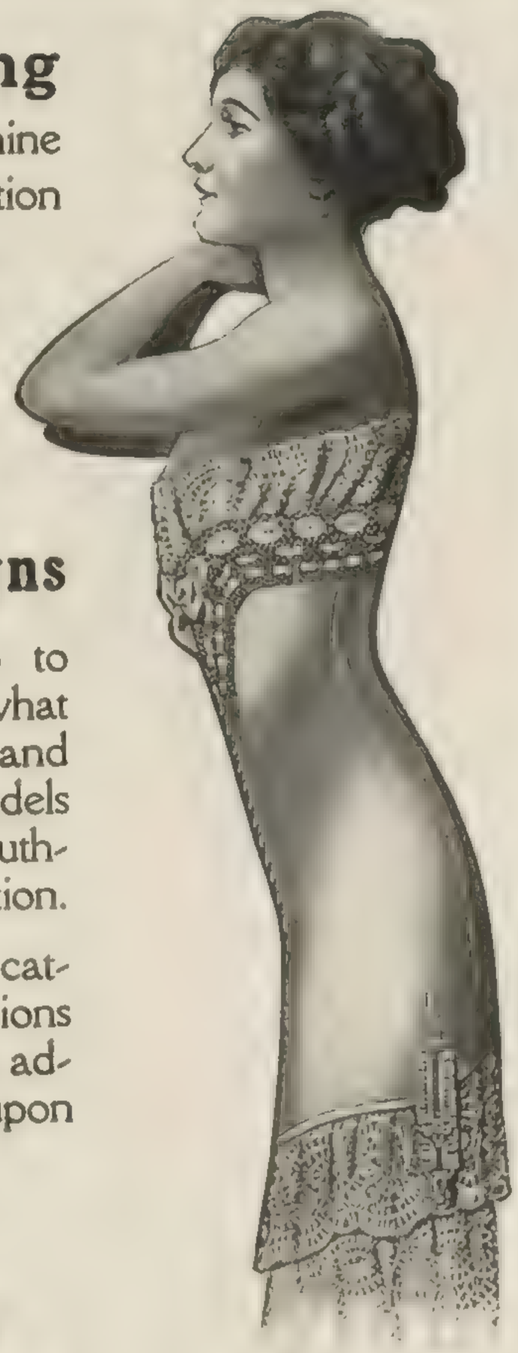
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Wholesale Millinery

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ART

(*Continued from page* 98)

well rounded, there are no discordant clashes made by unsympathetic schemes of color or design. Indeed, one of the predominating characteristics of the show rests in the thing that artists call quality.

TWO MASTERS FROM THE NORTH

The Scandinavians, on the contrary, with such exceptions as Zorn, who links the two exhibitions, or the mournful Einar Neilson, who is technically reminiscent of Cottet, or of Viggor Madsen, whose "View from My Window" would not be particularly noticed at the Academy, are without quality, without kindness, without the faculty to balance good and bad, to complete a theme or, even adequately to convey it. Their color is raw, their lines over-bold, their values forced. Some of them, however, and particularly Jens Ferdinand Willumsen, are astoundingly capable, big, free, easy with paint, quick, swirling their brushes about in a way that, while it is gymnastic and therein superficial, nevertheless does render an effect of the force of humanity and of man's most wonderful eye and of his still greater dexterity.

Willumsen is no more nor less than an academician, though he employs the colors of the impressionists and now and then the modern daring in composition—but what a fearless god among academicians! His "Youth and Sunshine," occupying the entire west wall of one of the Danish galleries, shows figures, larger than life, of naked children, rushing toward the water, their graceful silhouettes standing out against masses of purple and yellow and red. That picture is an arrangement—quite obviously the result of cold calculation, of dancing, vibrating light and life—done with such masterly ease, precision, and decision, that one is tricked into believing that it is the work of but a short half-hour. Willumsen is shown elsewhere to better artistic advantage, perhaps, in smaller pictures on which one may more easily concentrate, in street scenes in Seville, or in a portrait of a Spanish girl wearing the mantilla, gracefully, and smiling, not pleasantly, but rather as though the faults of all her ancestors lurked behind her lips. She represents the Spain of the decadence, Spain turned back from its pinnacle of maturity and of power.

Willumsen is the great man of Denmark—Edvard Munch, the great man of Norway. Munch more than anyone else successfully expresses himself. His brush, for all the big sweep of it, its apparent fearlessness and recklessness, is searching and sensitive. He shows here one of the many versions of "The Sick Child," "Portrait of Hermann Schlittgen," "In the Garden," "Summer Night," "Starlit Night," and "In the Orchard," varied examples of the trends of his versatile personality.

THE NORWEGIAN CANVASES

The Norwegian section, of which Munch's work is part, is, to me, the most interesting feature of the show. Here it is that Karl Edvard Diriks shows impressions of the beauty that lurks, or rather shouts, in the light of nature, in the joy, strength, and bigness of it, and of the comparative puniness of mankind. He is not a very great painter, perhaps, but he paints with the fine, light, expansive poetry of a man in love with nature, and who is not too inquisitive about its subtler shades.

With Diriks in this breeziness, this boyishness, is Hendrik Louis Lund, who shows, well placed, five portraits and one landscape. He seems to play with his medium. You hear him say at times, from the pure joy of it, "Watch me paint." And that is just exactly what he can particularly do—paint. His brush is rapid and nimble; he paints with a rush, an éclat, but, like many of the Scandinavians, he is not a full man, well rounded, complete. His color lacks repose or harmony; his pictures are rarely more than hurried sketches.

ONE OF THE FREER CONSERVATIVES

Of the Swedish section of this exhibition, Anders Zorn, quite naturally, holds the most prominent position. The best known of all the Scandinavians here, as well as in Europe, he is a master-craftsman, capable of reproducing with a full, rich palette any aspect of nature. His art is purely cosmopolitan; he may not be said to be Scandinavian any more than he may be said to be Dutch or French, from which nations he has certainly derived more than he ever did from Sweden.

THE PICTURE OF ANNA BOBERG

Anna Boberg, apparently, is the one Scandinavian woman prominent in its artistic life. She is a daughter of F. Scholander, who played a prominent part in the development of Swedish architecture, and the wife of Ferdinand Boberg, one of the most eminent architects in Sweden. Five of her marines, executed in the Lofoten Islands off the coast of Norway, were displayed in one of the smaller galleries. In them one finds a love of color and majesty, and a constructive force unusual in the work of women. Hers is a particularly attractive note in this exhibition.

The works of Prince Eugen of Sweden show that necessity need not always be present in order to drive artists to great effort. Prince Eugen is represented by two pictures: "Swedish Summer Night" and "After Rain"—poetical, expressive, and decorative. He is numbered among the four or five greatest Scandinavian artists and not, certainly, entirely because of his high position.

SPECIAL PICTURES AT THE ACADEMY

The National Academy of Design, fortunately or unfortunately, is no longer a novelty in our eyes. The present show is perhaps a little in advance of its predecessors, a scarcely perceptible shade of advance toward the modern. It is not a full step, this movement forward, but the half step of the cautious man in the dark, ever fearful of an abyss or an unexpected barrier. The National Academy of Design treads on safe ground. It is in this that it particularly differs from the Scandinavian exhibition.

William M. Chase was awarded the Thomas R. Proctor prize for his gracefully and suavely painted "Portrait of Mrs. H." The Carnegie prize went to E. Irving Couse for "Making Pottery," in which a Navajo Indian bends over a vase, happily placed near a light that edges his silhouette with gold. The Isidor Memorial was awarded to Ernest L. Blumenschien's decorative picture of a "Wise Man, Warrior, and Youth." E. McCartan's design for a fountain secured the Helen Foster Barnett prize for the best piece of sculpture executed by an artist under thirty-five.

WHERE ONE STOPS TO ADMIRE

Elsewhere through the galleries one stopped before M. Jean McLane's "Girl in Green" and John W. Alexander's "A Meadow Flower," that have in common a very delightful sense of the decorative. Mr. Alexander is particularly notable in simplicity and charm of color. Two landscapes by Ernest Lawson sang a

(*Continued on page* 102)

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You will find many uses for "Steero" Cubes. "Steero" Bouillon adds zest to a cold luncheon or dinner. A "Steero" Cube or two in the gravy or sauce will make it doubly appetizing.

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A R T

(*Continued from page* 100)

rich, full note in color that is particularly personal. E. L. Henry, H. W. Watrous, and Charles C. Curran—all of them of the old school, though Mr. Curran has got no end of color ideas from the impressionists—stand on such firm, uncompromising ground that one must inevitably throw an admiring glance at their works, as is likewise the case with that comparative stranger at the Academy, F. A. Bridgman, to whom J. L. Gérôme remains a god among painters.

ART SIGNS OF THE TIMES

THE sale of the "Dancers at the Bar" by Edgar Degas for $87,000, at the dispersal of the Rouart collection in Paris, is taken by collectors and connoisseurs, even the most conservative, to mean that the eyes of the art world, after so long a period of indifference, are to be turned covetously upon the work of the independents of the last half of the nineteenth century.

Degas himself, when informed of this sale, declared with indifference, we are told, "That is quite interesting. I sold the 'Dancers at the Bar' originally for $100."

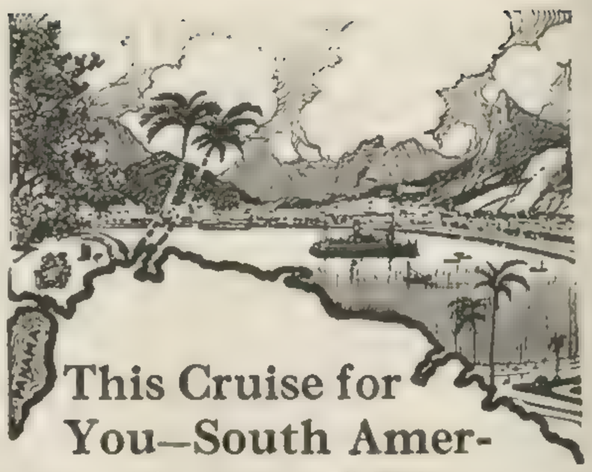
While it has been considered inevitable that the price or value of pictures by Degas and his contemporary independents would some time reach the hight of that given for the works of the more popular pets of a fantastic market, this Rouart sale has come generally as a great surprise. The men who speculate in art products, and these are not a few to-day, have had their eyes opened by the fact that the total realized on the Rouart collection more than tripled its original cost. The collection was made up principally of the works of Corot, Millet, Manet, Delacroix, Puvis de Chavannes, Courbet, Daumier, and Monet. The Degas, purchased by Mr. Durand-Ruel, is to be brought to this country, and, probably, will go into the home of some American collector.

This sale may be said to be as significant of the change in public taste as was the Doucet sale of French works of the eighteenth century, which has created here a demand for French art of that period unparalleled in the history of American collecting.

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The most interesting and, from the modern point of view, the most important exhibition of pictures and sculpture ever held in this country will take place in the Sixty-ninth Regiment Armory from February 15th to March 16th. An international show, giving in chronological order examples of the work of those great men and artists whose influences have, step by step, wrought the most modern, the most youthful, art of the day, it will be of tremendous educational value. It is to be given under the auspices of the American Painters' and Sculptors' Society. The president and secretary spent the summer abroad gathering works for the exhibition. More than four hundred executed by the most significant artists of this and the past century are to be shown.





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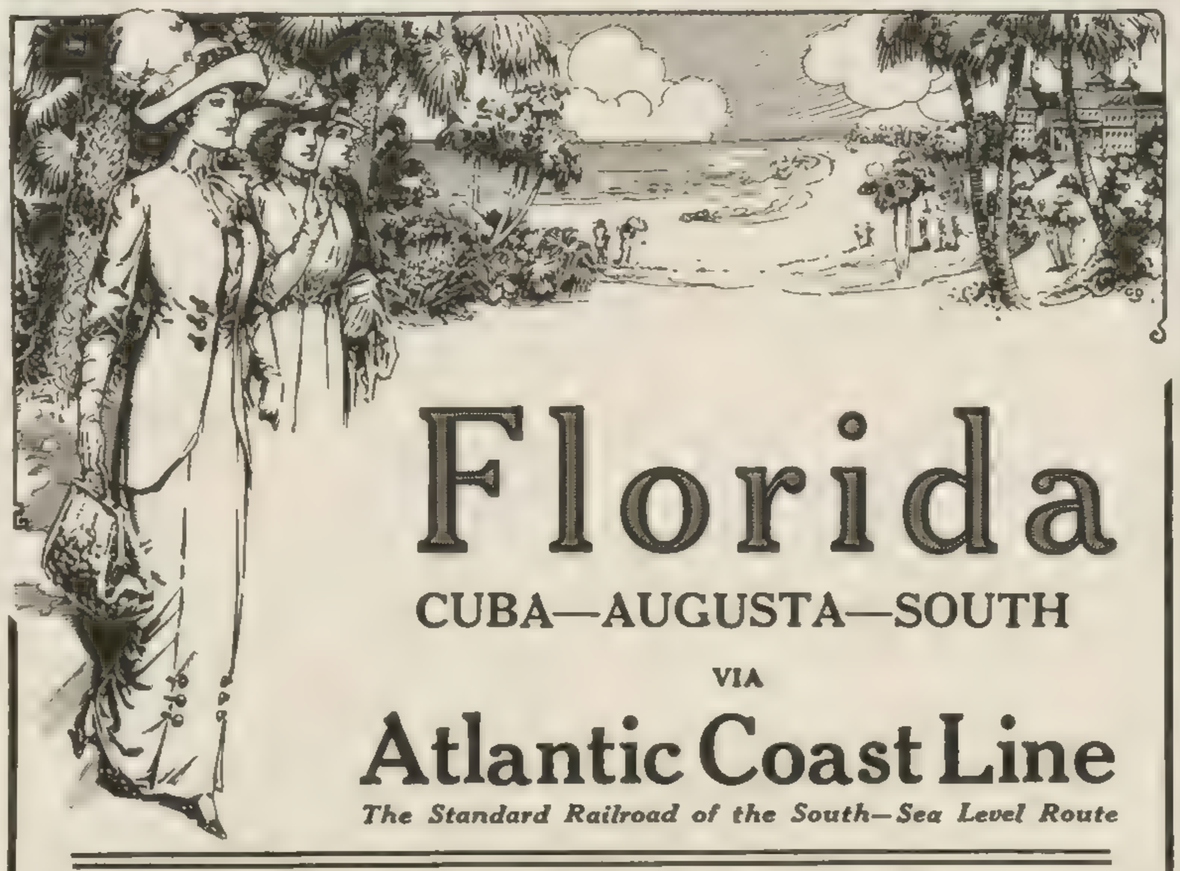
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WHERE AMERICA IS FRANCE

(*Continued from page* 39)

ramshackle frame for three square blocks along the dusty levee. The place is swept by a thousand odors—fish, cheese, fresh and decaying fruits and vegetables, boiling sweets, coffee, and pungent fats, mingling with the scent of roses and lilies from the flower stalls.

CRIED IN THE MARKET PLACE

Here stands a girl from Marseilles in her short, dark skirt with her head wound with a red and orange handkerchief, crying, *"Qu'il est donc bon le maquereau!"* In the raffia basket on her strong, young arm are the last of her store—two shining silver mackerel and a ragged tuft of parsley. There go two bare-headed, plodding market women, here several mantilla-hooded cigarette girls, pralines sellers, Bohemian flower-vendors, beggars, hucksters, olive-skinned men with wicker trays of white and purple grapes upon their heads, and peddlers of holy insignia, all raising their voices in a bewildering jargon of street cries. Suddenly a girlish voice soars clear above the market hum: *"Du cresson! du cresson!"* For a moment her voice is lost in the wilderness of sound, then again it rings out clearly, and the girl appears, gypsy-faced, smiling, insouciant, her head held high to support a shallow hamper heaped with cress and rosy, wet radishes.

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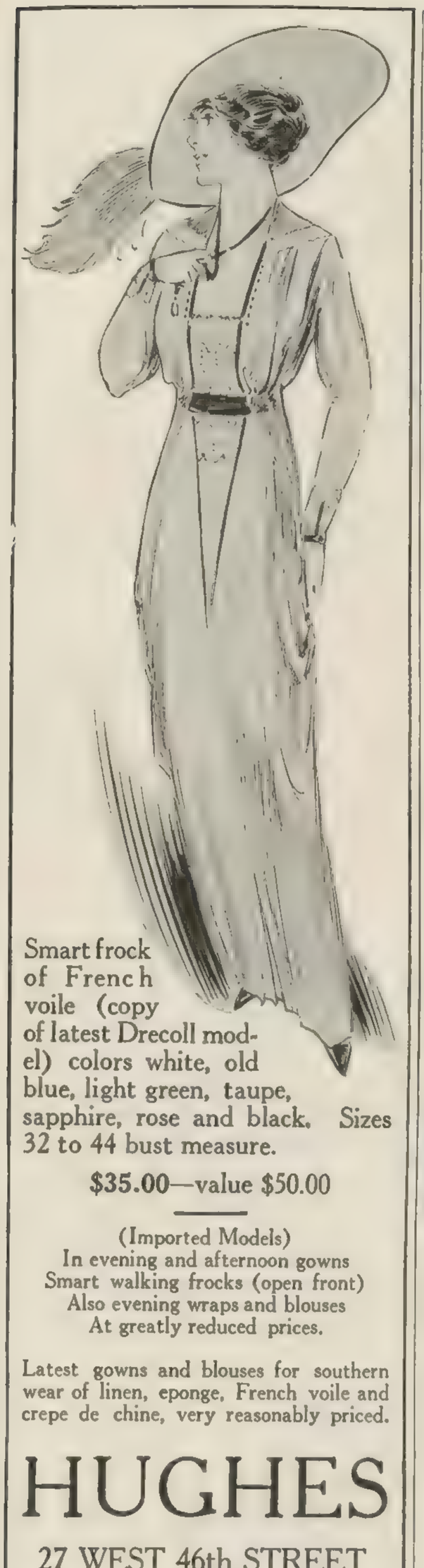
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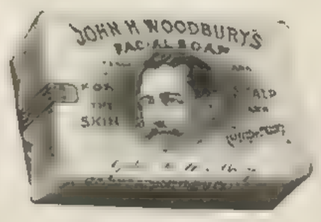
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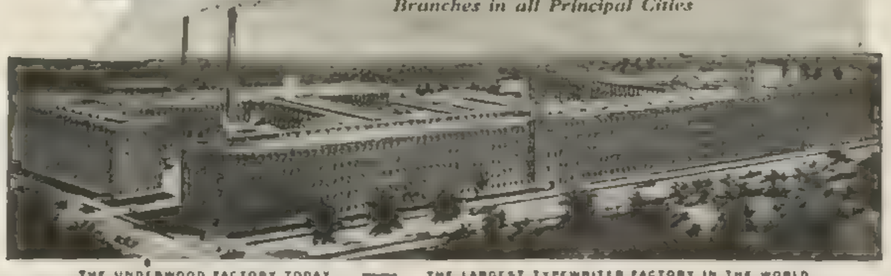
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SEEN *on the* STAGE

(*Continued from page* 54)

"THE FIREFLY"

IT is seldom that a musical comedy requires serious consideration, for its habitués are not accustomed to demand that this hybrid type of entertainment shall conform to any principle of art. It is therefore a pleasure to note that "The Firefly" is better than the average example of the species. The score, by Mr. Rudolf Friml, is earnestly orchestral; and the book, by Mr. Otto Hauerbach, is unexpectedly coherent. The piece tells a story which, though trivial, is at least consistently developed; and the progress of the narrative is not halted by the interpolation of extraneous material. Furthermore, the "star" of "The Firefly" can sing. It is seldom that so practised a performer as Mme. Trentini is permitted to exercise her vocal talents in a comic opera. Even an auditor of taste may relish, in a leisurely mood, the singing of "The Firefly"—high praise for this branch of dramatic art.

MISS ANNIE RUSSELL'S SEASON

MISS ANNIE RUSSELL is rendering a gracious service to the many lovers of old English comedy by her present series of revivals. She has assembled a company that includes such sterling artists as Mr. Frank Reicher, Mr. George Giddens, Mr. John Westley, and Miss Beatrice Herford, and she has projected her productions with an ingratiating aristocracy of taste.

Miss Russell inaugurated her season with an admirable performance of "She Stoops to Conquer." The critic of the contemporary drama can merely cast aside his standards when confronted with this comedy of the spoiled child of the eighteenth century. The piece is preposterous in its initial assumption, unplausible in the progress of its plot, conventional in characterization, and rhetorical in writing; and yet, in the face of all its faults, there can be no denying that the sheer charm of the author's personality is perennially potent. Dear old Noll! though he perpetrated "The Vicar of Wakefield," we somehow love him still. In the lonely little graveyard of the Temple Church in London there is a simple slab that reads, "Here lies Oliver Goldsmith," and that unlaudatory legend clutches at the throat with more force than many a resounding epitaph. There are certain amiable spirits that the world can never willingly let die, and of these the author of "She Stoops to Conquer" is among the first.

But Miss Russell's revival of "Much Ado About Nothing" was even more remarkable as an artistic achievement. The piece was produced with an approximation to the conventions of the Elizabethan theatre. It was acted on an inner and an outer stage. The outer stage, hung simply with decorative curtains, remained unchanged throughout, and the aspect of the inner stage (which could be hid behind an arras) was altered only by the shifting of a back-drop which, drawn flat, without perspective, served adequately to indicate the locality of any scene. Thus disembarrassed of the incubus of modern scenery, this comedy of Shakespeare's assumed a new reality. The costumes were designed by Mr. Albert Herter, and the accordant colors of this imaginative artist made sweet harmony throughout the progress of the play.

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Button Kid, Lace Kid, Calf Button, Calf Blucher, Patent Leather, button or cloth top $3.00



SATIN PUMP, Turn Sole
2 inch Louis XV Heel $3.00

We carry in stock a complete line of the above in Black, Blue, Pink, White, Gray, Gold and Emerald Green, and American Beauty, at the above price.

An extra charge of fifty cents for slippers made to order from sample of the material to match your gown.

Silk hosiery to match
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Mail orders promptly filled

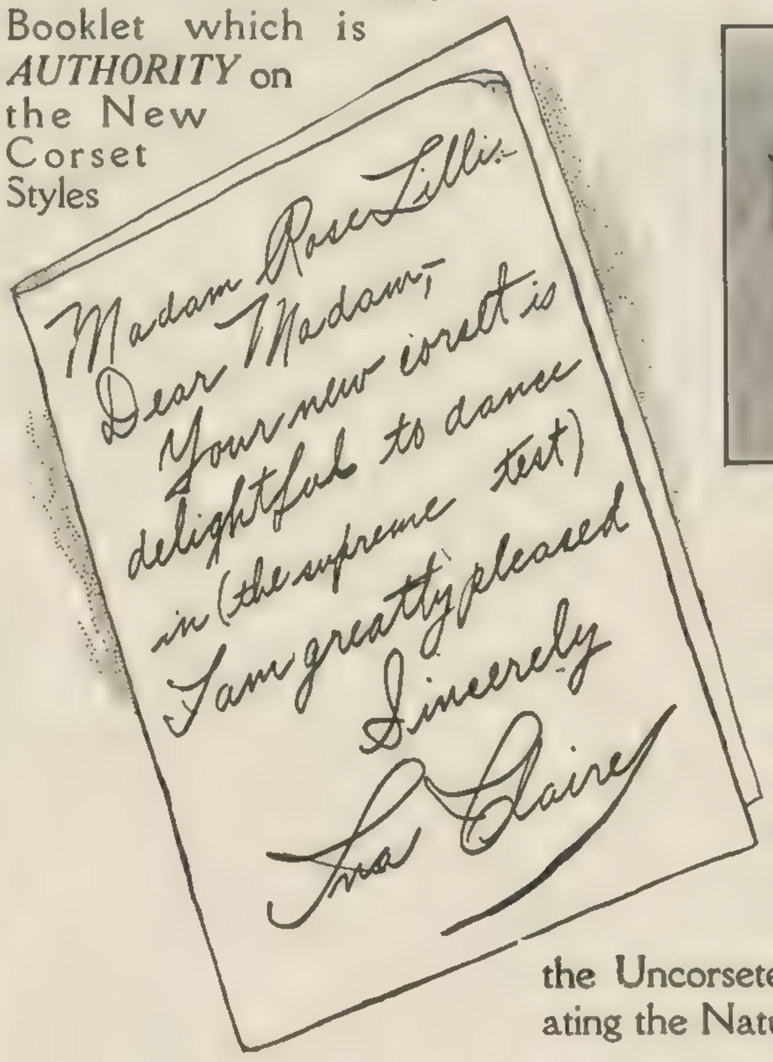
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This appreciation from Miss Claire, the lovely danseuse in The Quaker Girl, is one of many from distinguished women who testify that the Corset, giving the Uncorseted Effect, by creating the Natural Figure, is the

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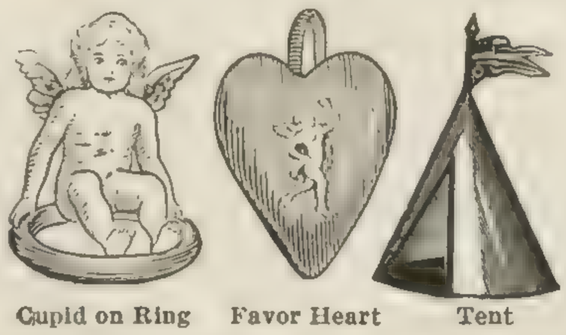
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FAVORS *for* ST. VALENTINE'S DAY *and* WASHINGTON'S BIRTHDAY



Cupid on Ring Favor Heart Tent

Bisque Cupid on Gold Ring, 20c. Flat Crepe Paper Heart, containing Metal Favor, 5c., China Cupids, assorted positions, 5c., 10c., 25c., 50c. each. Gold Key, Miniature Slippers, Wedding and Engagement Rings, Metal Arrows, Gold Wishbones, Heart Mirrors, China Rings, Heart Thermometers, Flat Metal Cupids, 5c. each. Assorted Heart Boxes, 5c., 10c. each. Red Satin Heart Boxes, 5c., 10c. each. Gold China Heart Box, 15c., Decorated White China Heart Box, 25c., Crepe Paper Basket with Heart on Handle, 10c. each for either Salted Nut or Ice Cream Size. Lace Heart Ice Cream Cases 50c. dozen.

Washington "Valley Forge" Tent 10c., Cherry Log Boxes, 5c., 10c., 25c., each. Favor Cherry Sprays, 5c., 10c., Silk Flags Mounted 5c., 10c., Paper Pin Flags, 10c. dozen, Miniature Hatchet on Pin 10c. dozen, Paper Hatchets 5c., Flat Crepe Paper Hatchet containing Favor 5c., Drum Boxes 5c., Continental Hat 10c., Washington Crossing Delaware Figure 15c., Straw Market Basket with Cherry Spray 10c., Washington Buttons 30c. dozen, U. S. Shield Ice Cream Cases 50c. dozen, Crepe Paper Basket with Cherry 10c., Midget Salted Nut Basket $1.00 dozen, Patriotic Snapping Mottoes 25c., 50c., $1.00 per box.

The following can be had for St. Valentine's or Washington's Birthday: Jack Horner Pies, 12 Ribbons $4.00. Crepe Paper Napkins 35c. package. Dinner or Tally Cards for either day 25c. dozen.

Large Favor Catalog Free on Request.
We make up $2.00 assortments of Favors for either day.
We positively do not pay Mail Charges.

B. SHACKMAN & CO., Dept. 8, 906 Broadway, New York

The JULIET GLOVE

"The White Wonder of Juliet's Hands."—Shakespeare.

Whitens, Softens and Beautifies the Hands

It is a medicated chamois glove of finest quality; so good looking and comfortable, that it may be worn motoring, shopping, resting or sleeping. Thus the process of whitening and softening goes on steadily, without effort or inconvenience to the wearer.

THE JULIET PASTE is absolutely essential to the success of the Juliet Glove. It must be applied according to instructions, and never penetrates the glove.

The Juliet Glove is made in wrist and elbow length, $3 and $4 respectively.
With each pair is given free a $1 jar of Juliet Paste.
When ordering state size of glove worn.

THE JULIET COMPANY, 211 W. 20th St., N. Y. City

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Sold by R. H. Macy & Co., N. Y. City, at Imported Perfumery Dept.



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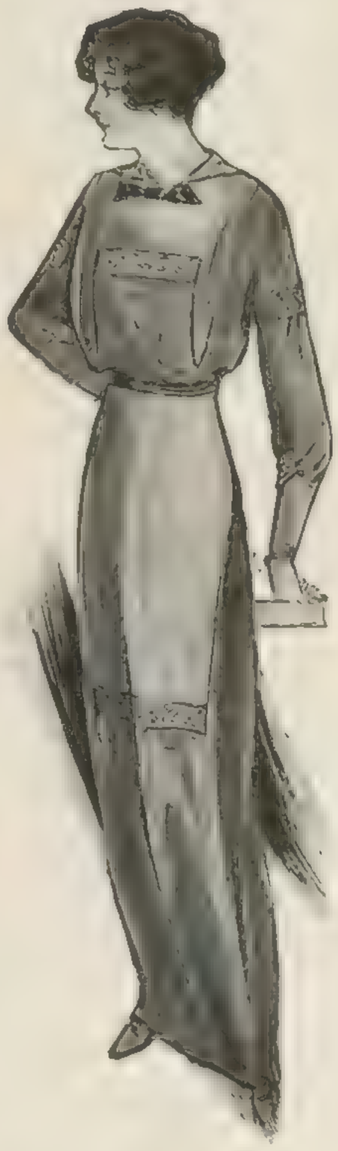
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1913—MAGAZINE—1913

A YEAR *of* EXTRAORDINARY FICTION

Beginning in the *January* number—

The Custom of the Country

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Author of "The House of Mirth"

An absorbing story of American social life. The career of the heroine, who comes from a provincial town to make a place for herself in New York society, will be more keenly discussed even than Lily Bart of "The House of Mirth."

Later will be published as a serial extending through more than half the year, the latest work of

John Galsworthy

A story of striking originality both in conception and form.

John Fox's

fine story, *The Heart of the Hills*, will continue into the early months of 1913.

Germany and the Germans

from an American Point of View

By Price Collier

Author of "England and the English from an American Point of View." This new series on Germany will still further establish his reputation as one of the most brilliant and keen-sighted critics of recent times. Nothing has been written of modern Germany, or of the Emperor, with the frankness, with the same disregard of anything but what the author believes to be the truth.

The story of the wonderful

Panama Canal

By Joseph Bucklin Bishop

Secretary of the Isthmian Canal Commission. Three articles, profusely illustrated.

The French at Panama

A chapter in human endeavor which for dramatic and tragic interest has rarely been equalled.

The World's Plague Spot Abolished

The story of the way in which the Americans made the Isthmus of Panama a health spot of the earth.

Benevolent Despotism at Panama

The way the United States Government, operating through Colonel George W. Goethals, has cared for its great army of canal workers.

The Letters of William James

the famous psychologist, edited by his brother, Henry James.

English Friends:

From the Letters and Journals of Charles Eliot Norton

Edited by Sara Norton and M. A. DeWolfe Howe

Impressions of Carlyle, Ruskin, Dickens, the Brownings, George Henry Lewes, Burne-Jones, John Stuart Mill, John Morley, and many other distinguished men.

The Way to See South America

Ernest Peixotto, the artist and traveller, will describe the things to be seen and how to see them.

The Man Behind the Bars

By Miss Winifred Taylor

Stories of convicts, of prison life, and of the careers of those who have served their terms.

Subscriptions to Scribner's Magazine may be sent direct to the publishers or to any bookseller, newsdealer, or subscription agent. The price is $3.00 everywhere.

To include the articles on Germany, subscriptions should commence with November. 25c. a number; $3.00 a year. Send for a Prospectus.

North Africa and the Desert

By George Edward Woodberry

Tunis, Algeria, and the near country. It may be foreseen what a subject they present to a traveller with the author's sense of the picturesque and poetic.

Modern Turkey

By H. G. Dwight

A group of articles that are full of charm and picturesqueness, at the same time dealing with modern conditions. Fully illustrated.

Senator Henry Cabot Lodge

will contribute other chapters of his "Early Memories."

When Payne wrote "Home, Sweet Home"

Letters from Paris, 1822-1823. Edited by his grandnephew, Thatcher T. Payne Luquer.

The Rise and Fall of Negro Minstrelsy

The Evolution of Scene Painting

Two articles by Brander Matthews, with illustrations.

Special Numbers

dealing with subjects of great contemporary interest, and particularly the solution of the complicated problems of Modern Living, will be published from time to time.

The Christmas Scribner

is a number of *extraordinary interest and beauty*

CHARLES SCRIBNER'S SONS, FIFTH AVENUE, NEW YORK

Can you afford to miss the next four numbers?

OVER and over again we have been telling you that VOGUE is the most profitable of magazines, that it pays for itself—ten times, twenty times, even a hundred times—in the course of a single year. Perhaps you have thought us over enthusiastic. But when you remember that the cost for a whole year is only a tiny fraction of the money you waste on a single ill-chosen hat or gown, you will agree that to buy VOGUE is style insurance—not to buy it, extravagance!

VOGUE'S value is at its greatest, now that the time for planning new clothes is at hand. Taken together the next four numbers form a complete guide to a spring wardrobe of distinction, individuality and *correctness*—a guide that may save you many costly mistakes; here are the numbers:

Smart Fashions for Limited Incomes ***Feb. 1***
First aid to the fashionable woman of not unlimited means.

Forecast of Spring Fashions ***Feb. 15***
The earliest authentic news of the Spring mode.

Spring Patterns ***March 1***
Working models for one's whole Spring and Summer wardrobe.

Dress Materials & Trimmings ***March 15***
How the Spring models shall be developed.

UNFORTUNATELY, right at this time, when there is the greatest demand of the whole year, it happens that the newsdealers are likely to have on hand the fewest copies. VOGUE has just been made "non-returnable," and the newsdealer carrying his stock at his own expense—instead of ours, as formerly—naturally orders of each number only as many copies as he feels sure he can sell. So unless you tell him in advance, you may not always find the number you want most.

SUBSCRIBERS to VOGUE will, of course, get these special Spring Fashion numbers regularly along with the others. But those who get their VOGUE from time to time at the newsstands will find it well worth while to reserve their copies in advance.

YOU will certainly need some of these Spring Fashion numbers. Why not make sure of them now? No money needed. All you have to do is to check the numbers, write your name and hand the coupon to your newsdealer. He will be glad to reserve for you the numbers as they come out.

If you buy Vogue at the newsstand
This Coupon will pay you

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- ☐ **Forecast of Spring Fashions** ***Feb. 15***
- ☐ **Spring Patterns** ***March 1***
- ☐ **Dress Materials & Trimmings** ***March 15***

Name and Address: . .

HOW TO USE VOGUE

YOU think of a magazine as something to read, not something to use. But VOGUE *is both. It is an active agent—your agent—here in New York, ready to fulfill your wishes. To act for you in a capable, resourceful, enlightened way not only in simple matters, but in those which require judgment, tact and knowledge of the world.*

January is a month in which the New York shops offer many advantages.



Vogue's Shopping Service

is particularly useful. This is a unique thing. It is your confidante, your commissionaire. Whatever of especial interest New York is offering to New Yorkers it offers to you through the article "Seen in the Shops." Great "White Sales" are now in progress. Good household linens, exquisite French lingerie, excellent domestic lingerie and new blouses are all especially made or imported for these sales, where they may be bought at great saving if one is on the spot.

The good Fifth Avenue shoe shops are also holding sales which present notable economies. In some cases the regular stock is reduced as much as twenty per cent., and in others, new shoes of the highest standard, made up during the manufacturers' dull periods, are being sold at a less cost.

Surely had you a friend in New York you could call upon, you would do so. Some one you could ask to seek the linens and lingerie you want, who could even buy your shoes, whose taste you could trust, who had the time and friendliness to shop from one place to another to get you the best.

VOGUE is that friend. Our corps of shoppers is not only ready but peculiarly well fitted to execute your order. They know the shops, they have the judgment, and they have friendliness, mere human friendliness, for behind the order they see the woman—and they shop for her.

Equally helpful is

Vogue's Pattern Service

Perfection of cut distinguishes VOGUE patterns. New French designs, in fact any model illustrated anywhere in VOGUE, will be cut to your measure for four dollars, and many such models are given in the regular fifty cent patterns. Simultaneously almost, new models make their appearance in Paris and in VOGUE, and at that moment patterns may be obtained. Instead of the commonplace they present the advance smart fashions of the smart world.

A new French model—the very essence of it—the pattern you may buy while it is still new, for fifty cents or one dollar. Think of the economy! Think of securing the art and the skill of a great designer for so little a price.

Quite different is

Vogue's Correspondence Service

A dinner is to be given, invitations are issued, but a matter of etiquette perplexes the hostess. She writes VOGUE, and back comes an enlightening answer. A question of the right mode comes up. Again VOGUE is appealed to, with good results. The judgment, the knowledge and the taste of a woman of the world answer these questions. VOGUE is all for good form and all for fashion—but it is more. One woman wrote asking that a great surgeon be recommended, knowing that VOGUE would send unbiased, straightforward information. And so the questions are varied. Nothing is too trivial, nothing too difficult for VOGUE to answer.

And alive with usefulness is

Vogue's Advertising Service

"Through VOGUE'S advertisements I have come to know innumerable good places to buy good things," writes a woman from Atlanta, Ga. "They keep me in touch with New York." They are the breath of a great city. To read through these pages is like walking along Fifth Avenue, strolling into a side street, crossing a crowded thoroughfare where the wares of the world are to be seen. Merchants knowing the standard we maintain weed out the indifferent articles, to present only their best. Each advertisement is like the show window of the shop where only the choice things are collected. And a city of show windows is here for you to choose from and to use.

Copr. Life Pub. Co.



He Will Obey That Impulse



The Siren's Number of

Life

Next Week

Every Lover sees Life

But not in his own home, for 52 weeks in the year, unless he subscribes. Anyone, however, can get a little LIFE. The little LIFE is a pocket edition of America's leading humorous weekly, printed in colors, sent to any address for a two-cent stamp.

The Awful Number is Coming

This number of LIFE will be issued in March, and will contain all the awful things which it would be simply awful to use.

SPECIAL OFFER

Enclosed find One Dollar (Canadian $1.13; Foreign $1.26). Send LIFE for three months to

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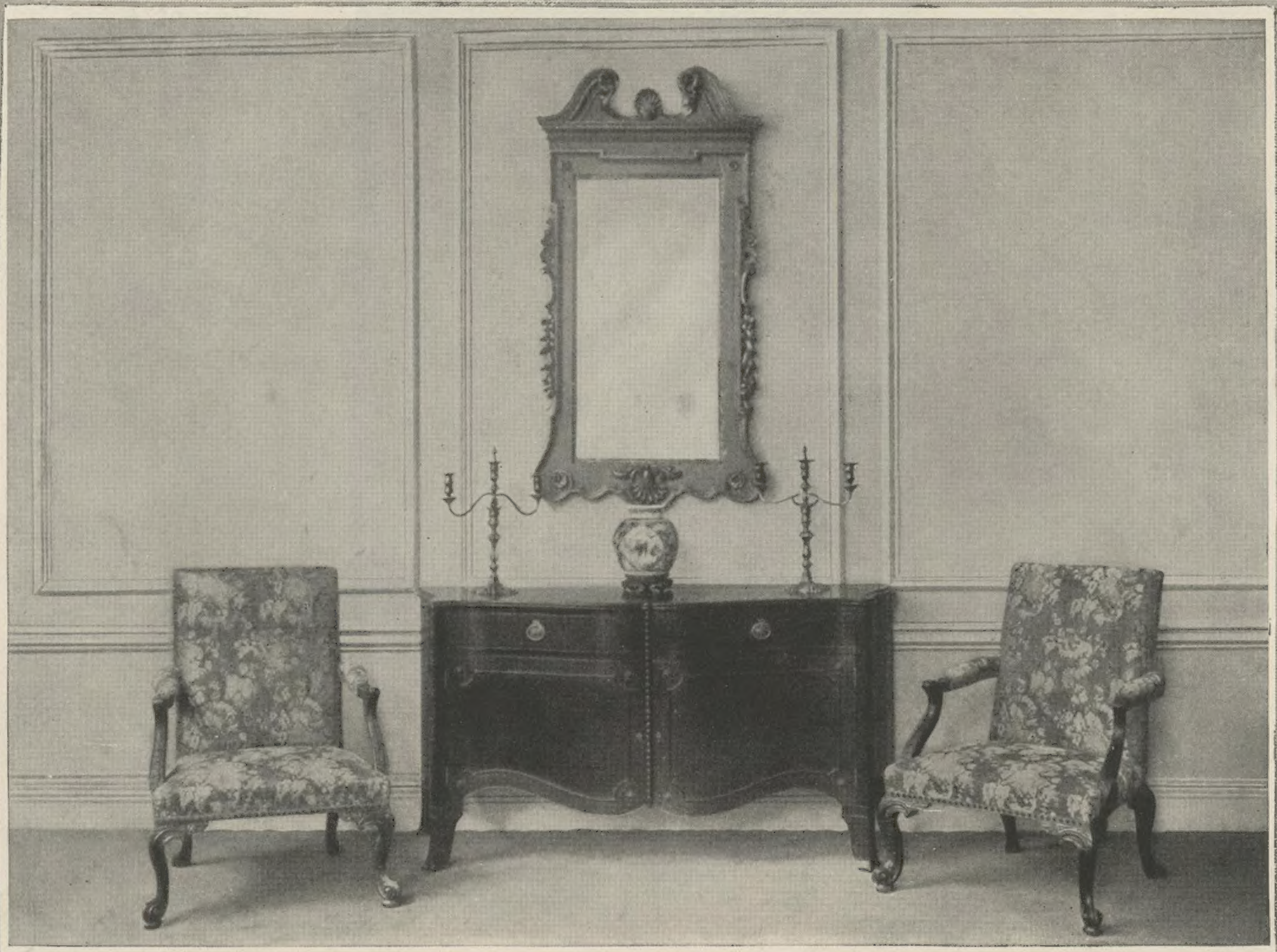
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These features as well as thoroughness in workmanship will be found in Sloane furniture. It is made under the most favorable conditions. Our cabinet makers and carvers are imbued with the spirit of the artisans of old times and are finding real pleasure in making furniture as well as furniture can possibly be made. This personal interest on the part of the workman can be seen in the perfection of the finished article.

W. & J. SLOANE

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Colgate quality—ask your dealer the price

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Overland

$985 Completely Equipped

WE are, and have been, over 3000 cars behind immediate shipping orders ever since last August—when this model was first introduced. Dealers contracted for 39,000 cars before we made a public annountement; one dealer alone took 4000; in thirty days Europe had arranged for $1,000,000 worth.

We have planned and prepared for a 1913 production of 40,000 cars. Eight thousand skilled mechanics in a factory covering over eighty acres are working night and day to fill present and persistent orders.

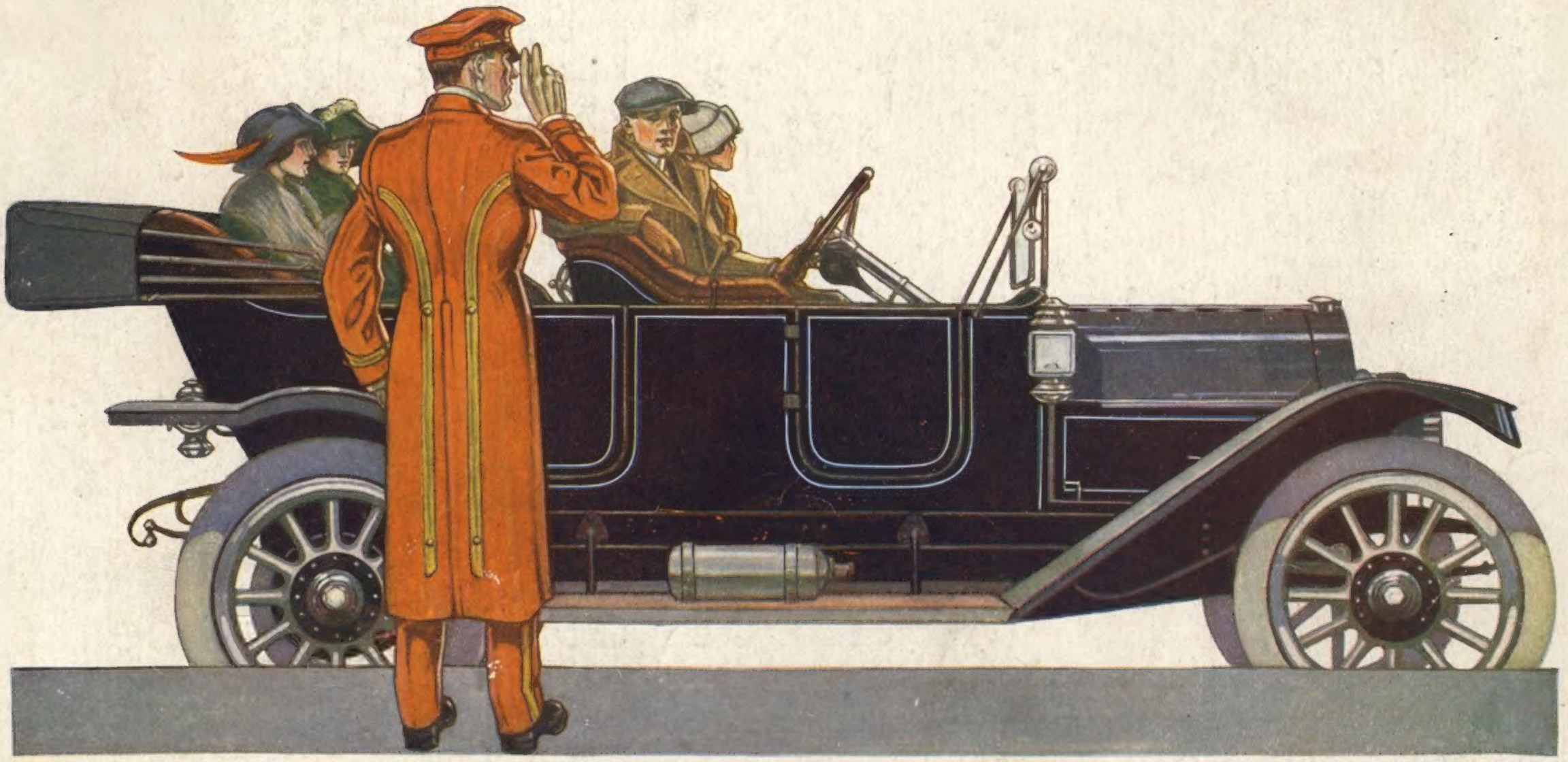
There are over 3,000 Overland dealers in all parts of the world. Look up the one in your town. See this car, and you will more readily understand what a really brilliant and remarkable achievement this exceptional value is.

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